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EXIT OF SUMMER.

WRITTEN FOR THE NEW YORK CLIPPER, BY H. B. H.

The buxom Summer gathers up her robes,
Sweat-stained and sunburnt with the toil and heat,
And, loaded with ripe fruits in plenteous store,
Towards Southern climes now turns her dusty feet.

She lingers in the valleys bright and fair,
In shady nooks her presence still is seen:
A few belated blossoms, here and there,
Come forth to grace the exit of their queen.

She takes long strides from bleak and breezy hills,
Where chill winds whistle when the sun goes down,
Leaving their sides, so lately fresh and green,
Now clad in mourning robes of russet brown.

She stops beside the babbling brook awhile
To slake her thirst, for one farewell embrace;
She leaves a few bright touches on the shore
Of sunny lake, by which her steps we trace.

The swallows gather, twittering, on the roof,
And hold discussions on their future course,
Like noisy orators who fret and fume.
O'er things they cannot change, till they are hoarse.

The great, round sun runs lower in the west—
The days are shorter, and the nights more chill—
The early morning hours, of songs bereft,
Sepulchral like, are dark and damp and still.

We, too, are passing, my sweet friend; and life,
Which once was sunny as a Summer's day,
Its music hushed, and touched by warning frost,
Now passes onward into evening gray.

Farewell! farewell! sweet Summer of the year—
Farewell! farewell! sweet Summer of my life;
The one again in beauty shall appear;
The other bloom beyond all mortal strife.

GERONIMO,

OR THE FETTERS OF FATE.

TRANSLATED FROM THE FRENCH OF HENRI CONSCIENCE FOR THE NEW YORK CLIPPER, BY DUDLEY WINTHROP MOORE.

CHAPTER II.

On that day the Schelde before Antwerp presented a stirring spectacle. A few of the vessels which the east wind had detained in the North Sea for about three weeks had already anchored off the city, while farther down the river, along the dim horizon, hundreds of masts seemed to spring up from the stream to announce the arrival of a whole fleet.

The sailors aboard the vessels already arrived were working with gigantic strength to weigh anchors, and bring their vessels nearer to the city, in order to find favorable places along the quay. They vied with one another so ardently and energetically that the heavily-laden ships appeared to groan under the efforts of the straining cables, while from each deck rose a wild song, as harsh as the plaintive cry of the windlass, but joyous and captivating, like the triumphant clamors of a victorious army. These songs, springing, in all the languages of the commercial world, from the robust chests of weather-beaten tars, echoed on the city and on the river like a formidable acclamation.

The voices of the captains, roaring through the speaking-trumpets, alone succeeded in making themselves heard above the songs and shouts; and when a Portuguese galleon, coming from the East Indies, appeared before the city, the voice of the cannon prevailed over all other sounds like a peal of thunder. The sun, in all its splendor, lightened up this scene of human activity, and shed its gorgeous rays on the rippled surface of the vast river. Hundreds of flags and pennants of all colors floated on the air; a swarm of gondolas and launches ploughed through the stream; from every corner, building and quay arose joyous shouts, which mingled with the songs of the workers. Even the drivers from beyond the Rhine, who were ranged with their heavy wagons near the cemetery of the Burg, waiting for their load of groceries for Cologne, could not resist the influence of this beautiful May day and general glee; they gathered near the gate of the dock-yard and began such a harmonious, sweet, and at the same time manly song, in their German language, that they enchanted the laborers of the neighborhood, and silenced all noises as far as its notes could be heard.

At that moment a private carriage passed through the gate of the dock-yard, and came to a standstill near the German drivers just as the last notes of their song died away in the working lay of the sailors. A young man, and after him an old man and a young girl richly dressed, alighted from the vehicle.

All present, merchants as well as laborers, stopped, saluted, bowed, courtesying and announcing the name of Van den Werve, while they threw admiring glances at the charming girl. Some Italians of the lower class murmured, loud enough even for Maria to hear:

"Ecco la bionda maraviglia."

Van den Werve ordered his servants to wait with the carriage at the gate of the dock-yard, and proceeded towards the river, bowing to the right and left. The gondola of Lopez De Galle awaited the party. A little carpet was thrown over the plank that led from the quay to the gondola, and Maria, followed by her father and Geronimo, entered the craft. Six oars fell simultaneously into the water, and the strong arms of the Portuguese sailors moved to and fro with increasing rapidity. Quick as a fish and light as a swan, the gondola darted out upon the calm surface of the Schelde, and wound its way among the crowd of vessels until it finally found itself down the river with a free course before it. Then the sailors bent all their strength to the oars, as though desirous of showing the young girl of what they were capable in their profession, and the gondola leapt through the water amid a sea of spray.

Complete silence reigned in the boat. The sailors had their eyes fixed with timid admiration on the charming face of the young girl, who, with lowered head, was thinking that Geronimo's uncle could not fail to consent to his happiness; while the young man was absorbed in his own thoughts and hesitated between joy, hope and fear. Van den Werve was contemplating the city, and seemed to enjoy the magnificent view which Antwerp offers when its towers and looming edifices are beheld from the middle of the beautiful stream.

The gondola soon cleared the head of Flanders, then darted like an arrow through the bowing reeds along the bank. Suddenly Geronimo sprang to his feet excitedly, and, pointing afar off, exclaimed with joy:

"There is Il Salvatore yonder!"

"Where?" asked Maria, also rising, with her eyes fixed on several vessels in the distance. "Is it the vessel with a red cross on her flag?"

"No, Maria; yonder—behind the war galleons—that vessel with three masts. You can just distinguish the image of our Saviour on her flag."

While the gondola pursued its uninterrupted course, all eyes were riveted on the galley, trying to distinguish, if possible, the persons standing upon the deck.

"God be praised," resumed Geronimo presently, clapping his hands, "I see my good uncle."

This exclamation brought Van den Werve to his feet also.

"You see your uncle?" he questioned with curiosity.

"Yes," replied the young man, gayly. "There are five or six passengers on the forecastle, dressed in costumes of odd colors, with feathers in their hats. In their midst is a tall man, completely wrapped in a brown cloak. He has long white hair and a snowy beard. That's Signor Deodati, my venerable uncle."

"Oh! what a handsome old man!" exclaimed Maria with admiration.

"Indeed," interposed Van den Werve, "from what I can distinguish at this distance, your uncle has a very imposing air."

"My uncle is a man who inspires respect wherever he goes," returned the young man enthusiastically. "Five-and-sixty years shine on his brow as an aureola of experience and wisdom; he is learned, good, generous —— Hurrah!" he went on, shaking his hat in the air, "he recognizes us! See, he is saluting us with his hand. He is smiling at me. How my heart beats! My eyes see him again after four years of separation."

The young man's joy was so ardent and expansive that Maria and her father were caught in the contagion of his sudden emotion.

"Such affection for your uncle does you honor, Geronimo," said Van den Werve. "God loves grateful hearts; may He give you to-day what you desire ——"

The young man did not hear these encouraging words. Standing on the bench of the gondola, he waved his hands, and in his impatience endeavored by signs to show his uncle how glad he was to see him once more.

The gondola soon drew alongside the big ship, and before the ladder was lowered Geronimo grasped the anchor-chain, and, while Maria uttered a cry of fright, threw himself on the deck, and rushed into his uncle's arms. Van den Werve ascended to the deck with more precaution, and, approaching Signor Deodati, exchanged a few salutations full of urbanity.

Maria had remained in the gondola. She saw Geronimo repeat his embrace, and perceived with joy that tears of emotion glistened in the old man's eyes. A still greater joy took possession of her when she noticed with what affability her father and Geronimo's uncle conversed together, shaking hands most cordially, as if they were old friends. Signor Deodati soon approached the side of the galley, and descended with Van den Werve and Geronimo into the gondola.

"Here is my daughter," said the old Flemish lord, introducing Maria to the noble stranger.

The old man gazed at the bewitching young girl as if struck with admiration. He uttered not a word, while she stood before him bowing and blushing. Her angelic features were brightened with a sweet smile, and her great blue eyes were so penetrating, respectful and supplicating that Signor Deodati, overcome by emotion, held out his hand, murmuring:

"Oh! the charming young woman!"

Encouraged by his affectionate manner, and prompted by a mysterious instinct, Maria held out both her hands to the old man, who, unable to contain himself longer, clasped the young girl in his arms, imprinting a kiss upon her snowy brow. This kiss made Geronimo's heart throb violently, and he averted his head to hide the tears that gushed into his eyes.

"May God give you peace in our country, Signor Deodati," said Maria, taking the old man's hand. "Seat yourself on this bench, and let me place myself beside you; it will make me so happy. Do not be astonished at my boldness; Geronimo has spoken to me about you so often that I have learned to respect and love you. Besides, it is customary in our Netherlands to welcome every stranger as a brother."

To Maria's great joy, Signor Deodati took the seat indicated. While the gondola moved away from the ship and flew towards the city, the old man said with surprise:

"But, Miss Maria, you speak Italian as if you were born in Lucca itself. How maternal, soft and musical my language is in your mouth!"

"There is my master," said Maria, pointing to Geronimo.

"No, no, uncle; she misleads you through modesty," cried the young man. "Miss Van den Werve speaks Spanish and French also, and she knows Latin as well."

"Is this true?" queried the venerable Deodati, with an incredulous smile.

"It is not an extraordinary thing in our city, signor," interposed Van den Werve. "Most of the noble ladies, and even the daughters of merchants, speak two or three strange languages. For us it is more of a necessity than pleasure; for since the people of the South will not or cannot learn our mother tongue, we must needs familiarize ourselves with theirs."

As if a sudden thought flashed through his mind, Signor Deodati seized his nephew's hand and resumed, with his eyes fixed on his face:

"Geronimo, I am satisfied with you. As young as you are, you have managed my business with great prudence; you have conducted yourself like a man; and you have denied yourself of the pleasures that have so many allurements for youth, in order to please me. As your father's substitute, whether far or near, I have always kept a watchful eye on you, and it has gladdened my old days to see that I would leave behind me a virtuous knight and prudent merchant as my successor. I see what your eyes ask. Be easy, my son; let sweet hope remain in your soul. I have not made this long journey for nothing. You shall receive the reward for your faithful services." He rose and continued, addressing Maria: "Dear lady, I should be delighted to make a long voyage by your side, under the influence of your charming eyes, but I have a few words to say to your respected parent. I did not intend to touch upon the subject so soon, but your cordial reception and charms have won me, though we be strangers as yet. Geronimo will take my place at your side while I go with your father to the back of the gondola."

With this he retired with Van den Werve farther towards the stern, and both took a seat on one of the back benches. Trembling with fear and hope, Maria and Geronimo endeavored to conjecture the conversation that took place by the expression on the faces of the father and uncle. They saw the movement of their lips, but they could understand nothing of their interview, which was carried on in low tones. Little by little the conversation seemed to wax warm; a bitter expression hovered about the lips of Maria's father, while Signor Deodati counted on his fingers in a very significant manner. It was evident that the vital point (the dowry) was in question. Geronimo turned pale on seeing his uncle shake his head with a dissatisfied air, and the young girl trembled on noticing the scorn depicted in her father's features. The private interview lasted a long while without appearing to take a more favorable turn; on the contrary, the two old men had bowed their heads and remained mute, as though displeased with each other. Signor Deodati put another question to Van den Werve, who replied in the negative. Then both arose and took a seat in silence on the benches in front of Maria and Geronimo. Their faces betrayed scorn and displeasure. The young man questioned his uncle with eyes full of tears, while Maria gazed sadly at the bottom of the gondola, struggling silently against discouragement and grief. A lugubrious stillness reigned in the gondola for some moments. Van den Werve looked sorrowfully at his daughter, who seemed overwhelmed with sadness, and had not raised her eyes yet. Signor Deodati was deeply agitated by the supplicating expression of Geronimo's eyes.

"Come, my lord," said the old Italian, "let us do something to make these young people happy."

"Oh! I am willing," replied Van den Werve; "but you, signor? My daughter is the issue of very noble blood; she must be able to do honor to her birth before the world. As a father I have duties to fulfill, which I shall neither disregard nor neglect."

"My poor Geronimo," said Signor Deodati, in a compassionate voice, and heaving a sigh, "you will accuse me of cruelty, I fear, and this gentle girl may hate the stranger for his lack of feeling. No, I haven't crossed the sea at this late day to bring this about."

He reflected a few moments longer, then held out his hand to Van den Werve:

"Come, my lord, I wish to be conciliating. I accept all your conditions, and ask for naught but your friendship in return for my sacrifice. Well, is the happiness of our children assured?"

Van den Werve wrung the proffered hand heartily, and said gayly to his daughter:

"Embrace this good gentleman, Maria; he is to be your father."

The young girl threw herself on the old man's neck, and Geronimo gave vent to a cry of ecstatic delight.

Meanwhile, a tall man, standing at the farther end of the dock-yard, was studiously watching the approaching boat. Notwithstanding the beautiful weather, the stranger wore a large cloak and broad-brimmed hat with drooping plume, a doublet of gold cloth, and breeches of brown satin. The hilt of a sword glittered at his side. The most remarkable thing in his dark Italian face was a long and narrow cicatrix which extended obliquely from his left temple down his cheek. When his soul was calm this wound did not disfigure him much, but as soon as passion or deep emotion mastered him it turned from a dull white to a bright red and dark purple. At that moment, when his glistening eyes were fixed on the gondola with irritated jealousy, the cicatrix was livid, which made his face hideous to behold. He stood on the very water's edge in order to prevent anyone from passing in front of him and seeing his face; so he was able to abandon himself to the tumultuous emotions of his agitated soul without being watched. None could have surmised what was passing within him; but it was evident that nothing good occupied his mind, for his whole manner showed deep despair and ardent jealousy. He maintained the same attitude a long time, following the progress of the gondola with a visible trembling of his whole frame; but when it glided up to the landing he mastered his emotion with a terrible effort, and advanced to meet Geronimo, who had sprung ashore as soon as he had espied him, and was running towards him.

"Have you found the money, Simone?" asked Geromino. "My uncle has arrived. If he discovers that a large amount is wanting in my drawer, you and I are lost. But you have the money, haven't you? You will give it to me to-day?"

"Pity me, Geronimo," said the other with a sigh; "a run of fatal circumstances has rendered all my efforts useless."

"You haven't found the money?" murmured the young man with fright.

"No—to-morrow or the day after, perhaps."

"Heaven! Try and find the sum, Simone; do not be the cause of my ruin!"

"Oh!" muttered the other in a hoarse voice, "if I am the cause of your ruin, I'll avenge you on myself in a sanguinary manner!"

"No, no; do not nourish such horrible thoughts," said the young man, taking his hand compassionately. "I'll wait, seek some delay, endeavor to turn aside my uncle's attention for a few days to come. Alas! alas! I'm full of terror and anxiety, and at the very moment my uncle has consented to my union with Maria."

Simone's face contracted frightfully.

"Your uncle has consented?" he said in a choked voice. "And Van den Werve?"

"Also. O Simone! pardon me for this happiness! I know, my poor friend, that this news must break your heart; but didn't we promise one another in good faith that, if one of us succeeded, it should not break the bonds of our friendship, which has been tested so long?"

"Damnation! damnation! God has forsaken me!" murmured the other, trembling from head to foot, and fixing his eyes on the ground.

"Here is my uncle with Lord Van den Werve," pursued Geronimo. "Make up a pleasant face, Simone, and let nothing be seen."

The man with a cicatrix suppressed his effervescent passions with a mighty effort, and, advancing to meet Van den Werve, said to his companion:

"My emotion was quite natural; now the blow has come and all is over. Sad as I am, Geronimo, I felicitate you cordially. If I could only find the money, so as to spare you all unpleasantness! I'll seek, I'll seek, without respite."

Van den Werve had approached, and, after an exchange of greetings with Turchi, turned to Deodati, saying:

"I am delighted to present my friend, Signor Simone Turchi, the head of the commercial house of the Buonvisi; he is one of my frequent and most honored visitors."

"Oh, I know him well!" exclaimed Deodati, shaking Turchi warmly by the hand; "the gentleman comes from Lucca, and is the son of a nobleman who was a bosom friend of mine during his lifetime."

"Let me welcome you to Antwerp, Signor Deodati," replied Turchi. "My father often told me of your friendship for him. May God give you good fortune and prosperity in Brabant!"

"I owe you many thanks, signor, for your kindness towards my nephew. If my affairs here are well managed without my personal supervision, it is owing to your sage counsels. Geronimo's letters prove to me that he is inexpressibly grateful for your favors."

Simone Turchi was about to make some modest excuse in reply to the old gentleman's thanks, but, the carriage having approached, Van den Werve said, interrupting:

"I hope you will honor us with a visit this evening, signor. We will pass a few agreeable hours with our noble guest."

Turchi murmured something about very important commercial affairs—impossible—exceedingly sorry; but Maria and Geronimo entreated him with such earnestness to accept the invitation that he promised to do all in his power to find a few free moments. They then entered the carriage and disappeared through the gate of the dock-yard, bowing their adieux.

Simone Turchi followed the vehicle with eyes of fire, and stood as motionless as a statue, listening until the sound of the wheels and the horses' hoofs had died away. Then he crossed his arms on his chest and bowed his head in agony, as though the certainty of a terrible misfortune had overwhelmed him. He remained for some time lost in deep reflections; but a heavy wagon approaching with a loud noise, and the shouts of the driver, drew him finally from his preoccupation. He moved to one side and looked about him, as if wondering which route he ought to follow to get rid of the quays and the crowd of workmen. He walked slowly towards St. Walburge Church, and proceeded around the wall of the cemetery. He wandered for a short while in the field of the dead and among the tombs, until he found himself near the ledges in the church wall, in an obscure corner, where he stopped, almost concealed, with his eyes fixed on a large headstone. He raised his hands to his head, clasping it almost with sufficient strength to stun it, in order to force his brain to give him a clear idea of his position. He remained long in this attitude, immersed in sombre thoughts; the cicatrix changed color frequently, and by the occasional shivering of his whole frame it was evident that he was a prey to some intense emotion. Finally, as though his reflections had turned into a more distinct channel, he murmured in a hollow voice:

"The arm-chair? No; that won't do. Besides, it would be too late. A dagger, sword, a murder in some ambush? It Julio only had courage—but he is a cowardly swaggerer. Why did I take such a poltroon into my service? He won't dare to risk the blow. But I can force him to do it, even with audacity. I have but to mention his true name in order to accomplish that. But it's horrible to assassinate a friend, and perhaps be recognized or betrayed, and die on the scaffold like a vile highwayman. What an end for the head of the house of the Buonvisi!"

This thought made him shiver again. He buried himself in reflections once more, then murmured more calmly:

"I'll go and find Van Schoonhoven the bailiff. He has been my protector with Van den Werve; he may be of aided at his having disposed of Maria's hand in spite of his recommendations concerning me. Who knows?—his influence may prevent the marriage." An ironical smile suddenly overspread his face. "Fool that I am!" he grumbled. "And the ten thousand crowns? The infamy of bankruptcy? Oh, infernal thought, if I could only take the acknowledgment of my debt from a corpse! Let's go to Van den Werve's. I must find out where Geronimo is going this evening—and then, with the night to shield me ——"

The words died on his lips, and he trembled from head to foot. He had heard low voices behind him. Turning suddenly, he perceived three or four men looking at him with a mocking air. In any other circumstances, the Italian knight would certainly have demanded an explanation of their insulting curiosity, but his emotion had robbed him of all courage and energy. He let his head fall on his bosom, hid his face as much as possible, crossed the cemetery in haste, and disappeared behind the wall.

CHAPTER III.

Besides a magnificent mansion, in a wing of which he had his offices, Simone Turchi possessed a country-seat in the suburbs, where he gave his Summer entertainments—banquets, concerts, and so forth. Nothing could be seen from the exterior but a high surrounding wall, shaded by tall trees, and two turrets shooting through the heavy foliage. Within the inclosure was a vast garden, whose capricious paths now wound amid flowerbeds, now climbed a gentle slope, then descended into a little vale, or buried themselves in some dismal grot. Here and there in the shrubbery rose up statues, representing for the most part gods of the pagan mythology. In the centre of the garden, encompassed by artificial rocks, was a silent fountain, whose basin was adorned with a host of monstrous animals, such as dragons, basilisks, lizards and salamanders. Towards the back of the garden, but some distance from the encompassing wall, stood an antique pavilion of gray stone, whose walls were mostly covered with ivy, and, notwithstanding their dark color, were very picturesque. Save a few narrow windows, closed with iron bars, and the slate steps before the entrance, there was nothing observable in this building but two round turrets that shot up stiffly, and overlooked the gigantic trees in the vicinity. The garden gave signs of long neglect, for all the paths were overrun with weeds, and in the flower-beds could be seen the half-rotten props that had sustained the plants which had flourished there the preceding Autumn. The statues were stained with blackish spots, caused by the dust and rain; the monster guardians of the fountain were moss-grown, and the little water remaining in the basin was covered with the green scum of stagnation. These general signs of the absence of man, the dark shades of the edifice, the nakedness of the trees, and the shrubbery growing at random, and especially a silence which naught disturbed, gave the place a melancholy air of desertion, and caused one a lonely, cold feeling, which could bring only painful and bitter thoughts to the soul.

It was already late in the afternoon. The sun had almost reached the end of its course, and the thick foliage and the entrances of the grots had already begun to throw out the gray, dubious light which announces the approach of night. Not the least sound was heard on this spot. The hum of the people at work in the city echoed in the air, the church-clocks reverberated their ring above the lonely habitation; but as no sound came from the habitation itself, nor from the neighborhood, these distant sounds made the silence that reigned there still more striking. Suddenly two heavy blows, like those made by a hammer, echoed in the garden. It was someone knocking for admission at a little door in the wall.

After a few moments of fresh silence a man appeared on the steps of the pavilion and descended slowly to the garden. He was tall and slim, with red hair and beard, and a moustache turned up at the ends. His cheeks, though thin and flabby, were red; but redder still was his nose. His eyes had a wild expression, and were encircled by dark rings; his arms and legs were extraordinarily long; his walk and movements slow and heavy, as though his limbs had been disjointed, and his muscles without strength or elasticity. His dress showed him to be a servant. He wore a tight coat, a red doublet, and stockings of the same color, without the least embroidery or ornament. At that moment his sleeves were rolled up, and his arms were bare to the elbows. He held a file in his hand, and seemed to have been disturbed in some urgent work by the blows upon the door. On reaching the door in the wall he took a key from his doublet and asked in Italian:

"Who knocks?"

"Open, Julio; it's your friend Bernardo," replied someone in the same language.

"You probably stopped at the Camel on your way and gulped down a couple of quarts of beer! I suppose you didn't think to bring me a pint?" said the man with the red beard, as soon as he had opened the door. "I'm working myself to death here, and am dying of thirst, yet no one worries himself about anybody. But let me see the spring."

With these words he took a curved steel rod from his friend's hands, and examined it while bending it repeatedly between his fingers, as if to judge of its form and power of resistance. Bernardo was a stubby, deformed man, with a protruding back that might have been regarded as a hump. His face showed the meekness and pusillanimity of his nature; but at the same time there burned in the depths of his little gray eyes a spark of malice. He looked at the red-haired man with a half-beseeching and half-jeering smile.

TO BE CONTINUED.

DAYS DEPARTED.

WRITTEN FOR THE NEW YORK CLIPPER, BY E. NORMAN GUNNISON.

Days now vanished and departed,
Moments full of careless joy,
When my life was happy-hearted,
When I was a heedless boy.
How my memory, backward turning,
Lingers round those childish hours,
When life's lessons I was learning
In a garden filled with flowers!

Now those flowers are gone or faded,
And the sunshine is less bright,
Darker grow the pathways, shaded
By the coming of the night.
Still my saddened heart will linger
Where my cradle-hymns were sung;
Time, with its remorseless finger,
Long since hushed the singer's tongue.

Chilled the lips whose fond caresses
Proved a balm for every woe.
O my mother! still she blesses,
Though she left me long ago.
There's the farmhouse where my brothers
I used to play upon the lawn,
But the farmhouse is another's,
And the boys—they too have gone!

In the shadows old and oaken
Let me sit a while to rest;
While the selfishness is unbroken
Take me fondly to your breast.
Mother Nature! hold me nearer;
Now that other friends depart!
Let me feel you growing dearer
To my desolated heart.

Days of childhood! days departed!
Manhood's days are drear and cold,
Youth is gay and happy-hearted,
But my life is growing old!
Soon, O Nature! mother, dearest!
In the last, unbroken rest,
In the warmest clasp, and nearest,
Fondly fold me to thy breast!

THE KENTUCKY QUEEN:

A Story of the Turf.

WRITTEN FOR THE NEW YORK CLIPPER, BY MNEMOSYNE.

"De mar' dun gon rong, an' dar'll be de old Debbil ter pay," muttered aloud the aged negro trainer as he was leading a beautiful granddaughter of Eclipse backward and forward over the smooth green turf near his master's stables.

A single glance from one in the least "horsey" told that she favored one of her fore-feet—put it to the ground hesitatingly—was in pain, and used it only when compelled so to do, and then in the most careful manner.

The gray-headed negro, who might have been truly said to have been born in a manger, reared among horses, and knew them better than he did his own race, looked with eyes of almost tearful pity upon the sleek, fleet and petted favorite of the broad plantation, stooped down and carefully examined the injured limb, and continued, with a knowing shake of the head:

"Dar's suthin de matter dat I dun can't ercount fer. She war all right last night, an' now she haint no moe fit ter run den an ole cart-hoss, an' Massah he jess ravin' mad, an' loose all his bales o' cotton. I'll take her bac ter de stables an' gib her a good rubbin down an' er mash, I reckon; but I don't erlow it'll do her no good, nohow. Hi! won't dar be er row on de trac when it am found out, an' all de money dat has bin bet on her mought jess as well hab been t'rown inter de flah!"

Acting upon his own suggestion, the sable groom led the mare back, and with her lameness apparently increasing. And all day there was a bustle in the stables, and the air was filled with the fumes of liniment and steaming fomentations, and all outsiders were kept at a distance, and the utmost secrecy preserved.

Butsomehow it soon became known in sporting circles that the famous Kentucky Queen had gone wrong, was very lame, and "not fit to run in a scrub-race." And the owners and backers of her antagonist were the first to hear of it. A human telegraph had instantly brought them the news. Hidden behind the thick hedge, in close proximity to the training-track, had been a sharp-eyed, keen-eared, prematurely old boy-spy, sent purposely to learn the welfare of the mare; and, stealing away, he was not long in reaching his employers and receiving a rich reward for his gratifying intelligence. Neither were they slow to take advantage of it in capturing all bets, even at long odds.

It was in the days of almost fabulous wealth in the Blue-grass Region. The spirit of rivalry ran high, the fleetest horses were well known, and opinion was backed in the most lordly style. And in this instance the feeling was even more intense than usual. The Kentucky Queen and her rival, the Flower of Virginia, were bred from the most noted stock, had proved themselves queens indeed over all with whom they had contended, winning every race in the most gallant style at a gallop, and never been called upon to show the reserve of foot and bottom they possessed. And this was to be their first meeting—the very first time when the chosen representatives of the two States would appear matched. No wonder that everything was hazarded upon the doubtful result, or that every possible means was resorted to in the hope of gaining an advantage.

Colonel Payton was riding home from a neighboring village, when the evil tidings reached his ears that his mare had met with an injury that effectually put an end to her chances of success. Flushed with confidence, he had ventured largely; but, game to the bottom, he gave no sign of the mental torture he endured, submitted to no "bluffing," and, when challenged to wager, accepted, and sneeringly answered:

"My mare can run upon three legs, and beat that mongrel every time."

But he was far from being easy, and, drawing quietly out of the crowd, he loitered with the utmost nonchalance along until beyond observation, and then, putting spurs to his horse, rode as one in a race for life or death. The fleet-footed animal soon brought him amid the group of gossiping negroes about his own door. Scattering them in all directions, he rode directly to the stables and demanded admittance.

"What in the name of Heaven is the matter with the Queen, Hiram?" he questioned of the old trainer.

The negro pointed to a leg swathed in cloths, ran his hand through his tangled wool in a perplexed manner, and answered:

"De Lor' only knows. She war all right yesterday, de beauty, an' now ——"

His master waited not for the finishing of the sentence, but tore away the bandages, felt of every muscle and sinew, and looked at fetlock and hoof. Then he commanded:

"Drive all those idlers away, and shut the door."

Hiram did as he was directed, and together they made another and more careful examination, conversing in low and guarded tones. Then the bandages were restored, the door swung open, and the owner appeared with a lengthened face, and was heard to say:

"Not for ten thousand dollars. It will be the ruin of me. It might cost me plantation and slaves."

Entering the house, he held a long and animated discussion with his wife, wrote hurried notes to a few particular friends, despatched them by an old and tried servant, and, walking over upon the broad veranda, called another and said:

"Take a horse and ride, as if an angry Voudoo devil was at your heels, after Sam Morgan. If anybody knows anything about a sick horse, he is the man."

"I would not have sent that boy," suggested his wife. "He will be certain to stop, like as not get to drinking, and tell his errand to everyone."

"Yes, but he is about the swiftest rider I have; and as for his gossiping, the whole country knows all he can tell now, or will by to-morrow night. But I have invited some friends to dine with us. If everything has to go to the dogs, we might as well have a farewell good time."

His words were repeated from mouth to mouth, until every slave on the plantation knew them; and while the elders shook their heads sadly, and mourned at the prospect of being sold, the younger and more careless whispered admiringly:

"Massah am goin' ter die game, anyhow."

The "boy" sent for the farrier got most gloriously drunk, as his mistress had predicted, told all he had heard, and more, and the mare remained without other treatment than that given by faithful old Hiram. But this desperate state of affairs appeared to make no difference with the good-feeling at the table. The wine passed as freely, the wit was as brilliant, the laughter as unchecked, and the Colonel had never seemed more jovial.

"For a man who has risked his all upon a lame mare, and is likely to be left a bankrupt, I must say you take things remarkably cool," said his brother-in-law.

"Well, there's considerable sense in the old adage of not crying over spilled milk," responded the Colonel, sipping his wine with exceeding gusto. "But as you are in about the same boat, I shan't not want company when swamping."

"It is the fate of war—and horse-racing. Yet I suppose we might have hedged."

"Never! I'm like my Hiram, and will remain true blue to the last. If we must go down, it shall be with drums beating and colors flying."

"Then there must be considerable of the 'never say die' in your composition," remarked another guest.

"Yes, Kentucky blue blood; and though Virginia may beat, she shall never crow over us. By the way, gentlemen, did you give due attention to the postscript of my note? Yes? Then we must bide the issue. Fill your glasses. I give you the 'Kentucky Queen,' lame or sound."

Meanwhile, the opposition also were glorifying themselves and discussing the prospect from a more cheerful standpoint. By means of whiskey and a trifle of money, they had seduced the messenger of the Colonel from his allegiance—had learned his errand, taken immediate and successful measures to keep the "horse-doctor" out of the way, heard every word that had been spoken at the plantation, and counted their gains as if already in their pockets.

But even with assurance made doubly secure, as they believed, some were still suspicious—naturally so, as they had been the first to play a double game by means of bribery and spies.

"If anything should happen to defeat us," said one uneasily, "everything I have would go to the auction-block."

"Pshaw! Didn't that young imp Tom see the mare go lame himself, and hasn't the Colonel's own man blabbed about his mourning about being cleaned out?"

"All right, so far. But there's something I don't like about all the bets being taken, and in so quiet a manner."

"That's a trifle. Only strangers who arrived in a few hours and aren't within the ring have been fools enough to put up any money. Nobody has heard of the Colonel or any of his friends taking a cent since morning. I'm down to my bottom dollar, or I'd take every cent offered. But here comes that young imp Tom again. I sent him, as soon as it was dark, to see if anything new could be found out. Well, what now?"

"Dar's de Debbil ter pay, shue, over at de Kurnal's, dat's all," was the response. "All de darkys tink dey will be sold, sarfin."

"But about the mare?"

"She am berry bad, as I hear 'em talk. Dar war no gettin' nigh de stables, but I'se shue de game am given up. Hi! won't dis chile scoop up de dollar an' de watch I dun bet wid Ole Hiram!"

His story was true as far as regarded the watch at the stable of the Colonel. Every door was closed and locked, and the most savage dogs had been chained outside. Hiram and a couple of the half-century-tried servants were upon duty within, and the owner kept surveillance with a friend upon the veranda. Certainly, there could be no tampering with the mare, and a spy venturing near would have done so at the risk of his life from guns and hounds.

With so much invested by all classes and conditions, and discussed as the question had been, from slave-quarters to mansion, the feeling was feverish, and the vicinity of the race-track was crowded long before the hour of starting—the backers of the Virginia steed jubilant, and those of the Kentucky Queen sullen and doubtful. Betting had ceased, save now and then a trifle in the spirit of bravado.

It was a beautiful day for an equine struggle—the sun partially veiled, the dust laid by a shower, and the wind fresh, but not strong. And early the "Flower of Virginia" was led forth, and walked up and down before admiring crowd.

"Dar's bone and muscle fer yer!" exclaimed the groom as he patted the arched neck.

"Don't you think she am a little too high in flesh?" questioned a looker-on.

"Go 'long!" answered the negro with an expression of the most sublime pity and contempt—"go 'long! yer don't know nuthin ob horse-flesh. De high godly! would yer hab her run only in her bones? You jess git in de way ob her heels, and yer'll find out erbout de flesh!"

The answer was received with explosions of laughter by the sable crowd gathered about the pawing, nervous animal, only to be stilled by the shout of "De queen hab come!"

Hooded and blanketed, and with one leg bandaged from hoof to body, the Kentucky Queen was slowly led into view of the gaping throng. There was no precise lameness, no particular flinching, when the foot was pressed to the ground. But many imagined they saw signs of failure, and the opinion was general that she had "let down."

"Will your mare run?" asked one of the judges, approaching the Colonel.

"Certainly," was the positive reply. "She has been brought here for that purpose."

"But is it not tempting her utter ruin after being off," as reported?"

"She must take the chances. I have far too much at stake to forfeit."

"A postponement might possibly be managed."

"Not on any account, though I thank you for the suggestion. The mare shall run to-day."

"And win? You cannot even be hopeful against such odds!"

"That remains to be seen."

More could not be said. The call was given, and the horses stripped. Save what was deemed an unusual calmness, there was nothing to tell of the Queen being amiss. Most certainly she looked in prime condition. Her skin was as satin, her eyes were clear, and the long, deep-drawn breath told of courage and bottom. So, too, when the bandages were removed. Nothing there visible to tell of injury. The leg was smooth, and every muscle and sinew as regular as any of the others.

"Dey's dun fixed her up nicely, dat am er fac," said the boy who had acted as spy, "and she looks jess fit ter run fer a man's life, and beat er streak of greased lightnin'. Mi! ef she should win, won't dere be er crackin' ob de benes ob Ole Virginny!"

The bugle sounded, the riders mounted, and the horses took their places amid an almost painful silence. The start was an even one, and made with clapping of hands, waving of handkerchiefs in the hands, and loud-throated applause. The first mile was run so closely that a blanket would have covered both; the second, and the Virginia mare was a neck ahead; the third, daylight was between them, and a mighty shout rang out:

"The Queen is failing! The Flower wins! Three cheers for Virginia!"

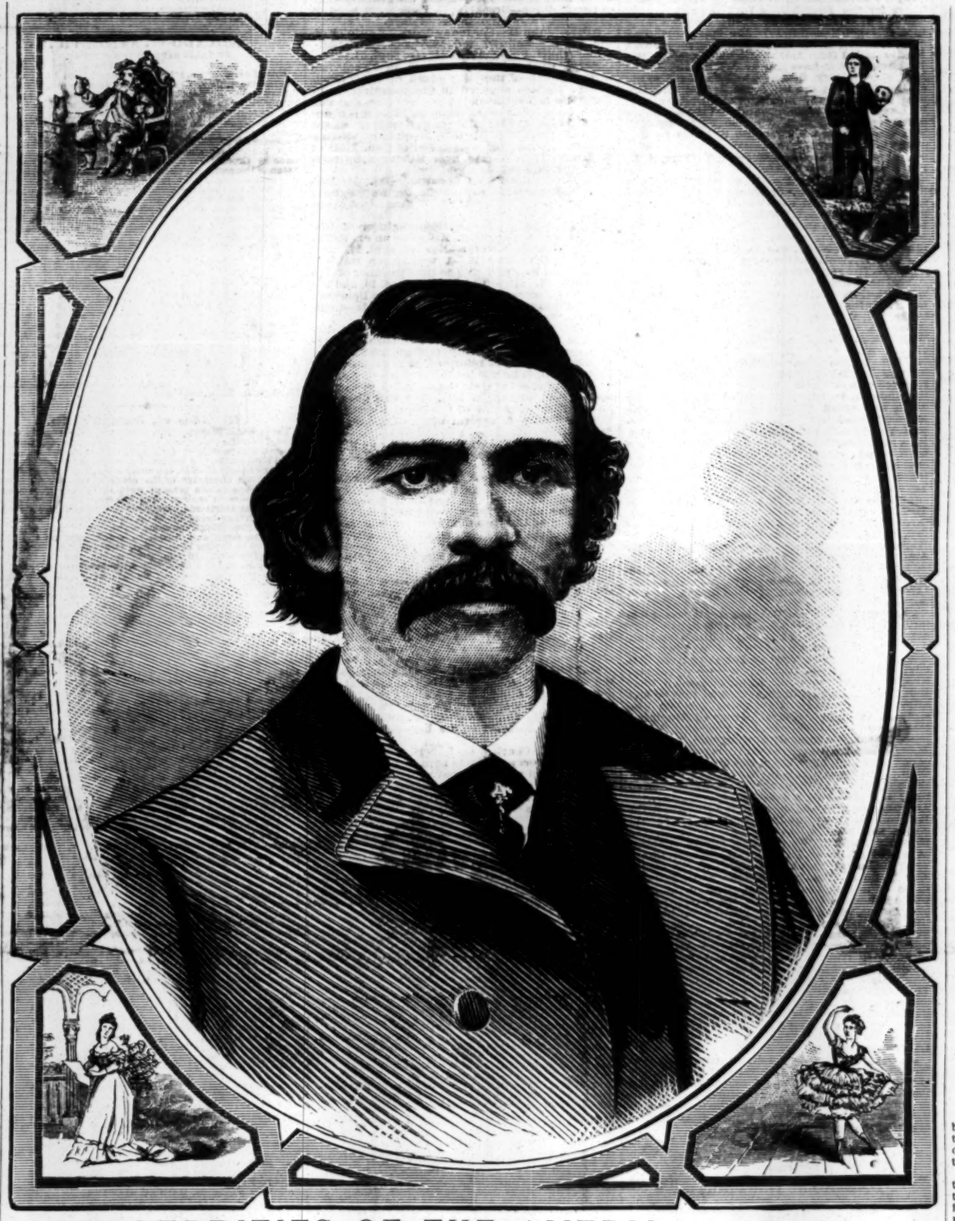
The quarter, the half-mile post, the three-quarters was passed in this manner, and few doubted the result. Then the Kentucky mare was given her head, and, like an arrow, she shot to the foremost place, and, coming down the homestretch like the wind, sped over the score winner by two clean lengths.

The majority were thunderstruck at a result so different from what had been anticipated. Virginia had lost heavily, the Colonel and his friends had won; but no one else was so jubilant as Old Hiram, who, as he rolled over the grass, told the whole story between his thundering guffaws:

"T'ink dey fool dis old nig, and get fooled 'emselves! Tought dey war mighty sharp! Jess as ef I didn't see dat 'ere file-galley from Middin'. Go 'way! De beauty nebber had been lame at all. Hi! hi! T'ink I shall die lafin' how I pulled de wool ober dar eyes!"

THE BOOK-FIEND.—"Say, mist-r," said a small boy to one of the assistants at the Public Library yesterday, "I can't find the books I want to git into these here catalogs. I wish yer'd find 'em for me." "What work do you wish to draw?" paternally inquired the official. "Well, her yer got 'Mulligan the Masher, or the Gory Galoot of the Galtees?" The man shook his head. "Well, I'd like 'Red-headed Ralph, the Ranger of the Roaring Rialto.'" "We don't keep any of that kind of trash, my boy." "Wot sort of a library is this, anyway?" retorted the gamin. "Why, it's just like everythin' else in this country—run for the rich, an' the poor workingman gits no show at all."—*Boston Traveler.*

DOMESTIC ECONOMY.—Let a man have a dollar in his pocket to go marketing, and the first things he buys are a dime's worth of fine-cut tobacco and a five-cent cigar. Then he'll lay in a supply of meat—enough to last a boarding-house a week—and with the remaining fifteen cents of his dollar he'll hire a boy to take the meat home. A woman expends her money differently, but more judiciously. Twenty cents of it goes for a peck of green apples, fifteen cents for a cup of honey, twenty-five cents for a new kind of potato-masher, ten cents for mock-oranges, fifteen cents for soft-shelled almonds, fifteen cents for a soap-bone, and her last dime for a glass of ice-cream soda



CELEBRITIES OF THE AMERICAN STAGE.

EDWIN ADAMS.

FOR BIOGRAPHY SEE "AMUSEMENT ANNALS."

NEW YORK CLIPPER.

SATURDAY, SEPTEMBER 29, 1877.

TO CORRESPONDENTS.

No Answers by Mail or Telegraph.

FORGETFUL, Phila.—At the commencement of the base-ball season of 1868 we offered a number of prizes, open for competition to all clubs. The prizes consisted of nine gold medals, to be given to the nine players who should show the best record for the season's play, in the different positions, and a gold ball, regulation size and weight, to be given to the winner of the championship, after each competing club had been afforded a chance to play for it. The medals were awarded, soon after the close of the season, to the following players: Athletic Club of Phila.—Radcliffe, c.; McBride, p.; Fisler, 1st b.; Reach, 2d b.; Sensenderfer, c. f. Cincinnati (O.) Club—Waterman, 3d b.; Hatfield, l. f.; Johnson, r. f. Union of Morrisania, N. Y.—Wright, s. s. The other leading clubs who competed were the Atlantics of Brooklyn, Mutuals of New York, Eckfords of Brooklyn, and Union ("Haymakers") of Lansingburg, N. Y. Owing to the fact that the Athletics were not afforded an opportunity to face the champions (the title passing from the Unions of Morrisania to the Atlantics, and from the latter to the Mutuals) in a series of games, because of this way in which the championship was worked by the clubs in this vicinity, the close of the season left the question undecided, so far as the gold ball was concerned. During the Summer of 1869 the Athletics challenged the Mutuals to play a series for the trophy, the winners of two in three games to decide the matter. The challenge was accepted, the first contest taking place at Philadelphia Sept. 8, and the second at New York Sept. 10, the Athletics won both, and were awarded the ball. The scores were 45 to 28, and 24 to 22. The nines were composed of the following players: *Athletic*—Reach, 2d b.; Meyerle, 3d b.; Cuthbert, c. f.; Fisler, 1st b.; Sensenderfer, c. l.; McMullin, p.; Foran, 3d b.; Radcliffe, c.; Berry, r. f. *Mutual*—Hatfield, 3d b.; E. Mills, 1st b.; Pinkey, 2d b.; C. Mills, c.; Swandell, l. f.; Eggler, c. f.; McMahon, r. f.; Carleton, s. s.; Wolters, p.

THERE READERS OF THE CLIPPER.—"In an effort to make a double play from second base the ball was thrown out of the baseman's reach, and after it had struck a bank of ground behind the first-baseman it was knocked forward by an outsider, so that one of the fielders was enabled to put the base runner out. An appeal was made and the ball being dead from being touched by an outsider. Testimony was taken by the umpire—it not being a question of touching a base-runner—and he decided it not a dead ball, as the crowd said it had not been stopped by anyone. Afterwards an outsider said he had kicked the ball forward. It is argued that this act of kicking was done after the ball had been 'stopped' by the bank. Please decide."....The spirit of the law is simply to prevent the field side from being aided by outsiders in any way. They were so aided in this instance; therefore the ball should have been decided a dead ball, and the base-runner given the base he was running for at the time the ball was struck.

W. N. G., Portsmouth.—Two men are out—R is on third base, and C is on second; C strikes a liner to right field, on which R and W both come home, and the runs are scored. C overruns first base, stops, sees he can make second, and does so. The ball is fielded in and is touched on second base, and declared out. 1. Is C out for not retouching first base? 2. Do the runs count, even if he is out?.....1. C is not out because of his not returning to touch first base, as it was optional with him to return or not. If he failed to return, he only forfeited the right of exemption from being put out after overrunning. 2 Had he been put out at second in any way except being forced out by the striker, the runs would have counted.

Good WILL, Camp Douglass, U. T.—"1. A is on first base, B on second, C makes a fair strike, the first-baseman attempts to catch the ball, but muffs it; he picks the ball up, touches A first, and then first base; he then throws to the third base. Isn't B out? 2. If A had succeeded his base, but returned after A was put out? 3. Is a captain of a nine at liberty to place his fielders outside of the foul lines?".....1. A is out, being forced out at third. B is not out, he not being forced after A had been put out. 2 Yes, anywhere he likes, provided it is not done to prevent players from being put out in order to gain time or delay a game.

UMPIRE, Pittsburg.—"A is on first base, B on second, D on third; C, at the bat, has three strikes, and the catcher, not catching him out, passes him to the third baseman, who passes it to second, and he to first. A triple-play is claimed on the ground that the runners were forced off by C. Please decide, as the rules say nothing about it."....The bases being occupied, if the catcher had to do was not to catch the ball on the third strike, either on the fly or bound; then to touch home-base, pass the ball to second, then to third, thereby making a triple play. The rules do say all about it. Read Section 2 of Rule Sixth in De Witt's Guide, with the explanatory appendix.

UMPIRE, New Brighton.—The Enterprise nine legally lost the game by forfeit for refusing to continue to play. Unless sure that the ball was held on first "*before*" the striker reached it, you had a right to decide him not out. If there be a doubt on such a point give the benefit of it. All three decisions, if erroneous, were errors of judgment, and not errors as to interpreting the rules. Consequently, no protest can hold good. Your decisions seem to be quite correct. As both nines did not agree to change the umpire, no such change could be made.

J. C. H., Boston.—Joe Sadler never rowed with James Renforth on this side of the Atlantic. The only time Sadler visited America was in 1871, when he came as one of the crew composed, besides himself, of James Taylor, Thomas Wilson Robert Bagnall, and Wm. Scholes, their race took place at Halifax, N. S., Aug. 31, whereas Renforth had died on Aug. 23, having been seized with fatal illness while the four comprising Himself, Harry Kelley, Robert Chambers and James Percy were rowing a race against the Paris crew, near St. John, N. B.

EXPRESS, Baltimore.—The only men who have swum the entire distance across the English Channel are Captains Webb and Boyton—the former without apparatus or receiving assistance of any kind, and the latter while encased in a life-saving dress. Both Webb and Boyton swum to within fifty yards of the English coast, when the water was so rough that he could not land, and had to be taken in a boat; but doubts are thrown upon the honesty of the performance.

G. R. W.—"1. A is on 1st base; B, at the bat, has two strikes, and the pitcher one ball; A, caught napping off his base, is run down, making two balls on B. B hits the ball next inning, is any count taken of his strikes or the balls called on the pitcher? 2. Must the ball be struck to make a 'foul strike?' If so, what is the matter if he hit the foul ball?".....1. No. 2. It must be struck—whether fair or foul does not matter.

A. A. B., Washington.—F. C. Bangs has acted in "Under the Gaslight" in your city since the run. The drama was produced in Wall's Opera-house Oct. 28, 1867, and had eighteen consecutive representations, being withdrawn Nov. 16. The company included among others A. Gossin, J. K. Mortimer, F. C. Bangs, James Dunn, F. Chapman, Mrs. Skerrett, Mrs. Mark Smith, Fanny Young, Mrs. Le Brun and Miss De Lacy.

WEST VIRGINIA, Gladesville.—1. The Centennial rifle-matches were shot at Creedmoor. 2. In the first competition for the Centennial Trophy, J. K. Milner and E. Johnson of the Irish team both made complete scores of fifteen consecutive bulls-eyes—the former 300yds. and the latter 800yds. 3. The teams were not allowed to use telescopic sights. 4. It would depend entirely upon the force and direction of the wind.

SAM, Provincetown.—1. The referee could not disqualify boat No. 1 for taking No. 2's water and "jockeying" the latter; but if a foul had occurred while No. 2's water was no take, No. 1 should have been ruled out. 2. The prizes should have been awarded to Nos. 3 and 4, as it was not allowable for No. 2 to make use of the rope to assist him in getting around the judges' boat.

JOHN CALLINAN, San Francisco.—Mike O'Connor beat John Doran, in Red river Territory, B. A., in 1859; Mike Whalen, at St. Paul, Minn., 1869; Young Bernard, at Rochester, at Minn., 1870; Tom Wheeler, at Minneapolis, 1871; J. C. Clark, near Dubuque, Ia., 1870; Ed. St. Clair, same place, 1871; and Dan Carr, near Eu Claire, Wis., 1872. He also fought a draw with Carr in 1873.

G. A. F., Detroit.—"A ball is hit high into the air, and in descending strikes the ground *inside* of the diamond, and then bounds or rolls outside of the lines before reaching first or third base. Should it be called a fair or a foul ball?".....It is a foul ball. It is only balls batted directly to the ground which are included in the exceptions to the ordinary foul-ball rules.

J. M., Williamsburg.—1. Tilden's majority over Hayes in this city, exclusive of "across the bridge" into what was formerly Westchester County, was 52,398, which would make his actual majority, for the purpose of the bet, less than 52,000. 2. Tilden's majority in this State was 26,815. 3. The CLIPPER ALMANAC never furnishes election returns.

W. H. M., St. Louis.—When in your city a visit you will find her whereabouts in our variety summary. 2. *The Singer's Journal*, H. De Marsan, 60 Chatham street, N. Y. 3. There is no better prospect at photographic than other branches. There are so many short-hand writers in the field that the compensation is not large.

SHOEMAKER, St. Stephen.—1. You can obtain them from John Wheat, 152 South Clinton street, East Orange, N. J. 2 By practice you will learn to start quickly and well. Keep the feet about twelve inches apart, the left in front, and the body quite erect, the weight resting on the right foot.

MCLAREN vs. CRAIG-ALLAN.—We do not know what rules governed the regatta, but it is not likely that the Judges would have allowed the crews to pull back to their start again unless they were empowered to do so; consequently, those who bet upon the McLarens as against the Craig-Allans won their money.

FOUL, Pittsburg.—"1. A has two strikes; pitcher delivers a wide ball, which A strikes at and makes his base. Is he out, according to the rules? 2. Is it a foul ball to kneel and cover home-base a good low ball? Is not a waist-high ball a low ball?".....1. No. 2. Yes.

OSHORN, N. Y.—It depends upon why the game was decided a draw. If darkness or rain caused the calling of the game on a tie score, A loses, if as many as five innings were played. This answer assumes that B simply bet that the club named by A would win.

J. B. F., Kansas City.—1. A caveat is needed to protect you. 2. We do not express opinions upon such matters. Address *The Scientific American* or *American Artisan*, this city, in regard to it. You can there find able and capable agents and model-makers in Washington, D. C.

R. MCG.—Insert a card in our business columns, and we will see you. "The Americus Club" is the name of a club to come here in Summer and get what talent they need for the incoming season. Their companies are filled now, but you can make application in that way for the next season.

T. H. B., New Philadelphia.—In the game between the Harvard University and Manchester (N. H.) Base-ball Clubs at Boston, May 11, twenty four innings were played without either side making a run.

GREENHORN, Cincinnati.—Unless agreed upon, it has no value whatever. The agreement in some places makes it best three-of-a kind, and in others it will beat two-pair only.

F. SISTERS.—She was traveling with a circus in the West, which we think has collapsed. A letter addressed to her in care of this office will reach her. Cannot say where the horse show is.

HAYMAKER, Lansingburg.—Both parties are to be assumed to be in error in the absence of any notation as to taking first base on hits or strikes, etc., to have meant to take all the chances; and 4 loses.

RUSSIA.—The loser has already been put on the limit both ways, and can bet all back on it if he please. It would not be creditable to him, however, to do less than split the difference.

A. P. F., Shoemakersville, Pa.—We can find no note of a mare of the name you mention in the trotting records of 1869, 1870, 1871 or 1872. A roan mare of the name trotted here in 873.

H. J. C., Detroit.—Lawrence Barrett acted the title character in "Henry V" at the California Theatre, San Francisco, Cal., a number of nights beginning June 5, 1876.

L. O. M., Syracuse.—Doctors disagree as to the legal effect of that treaty. When a case arises, we have but little doubt that the murderer and other criminals of "high degree" will be extradited.

J. B. G., Edinburgh.—1. A may win or he may lose, it depending altogether upon the terms and character of the race. The question has no bearing upon the one that follows. 2. As this is worded. A loses.

PENNA. AVENUE, Baltimore.—1. Heenan and Sayers fought on April 17, 1860. Heenan's only prize-fight previously to that time was with Morrissey in Canada, Oct. 20, 1858. He fought Tom King Dec. 10, 1863. 2. See answer to "Forgetful, Phila."

W. C. FURBY, Brewsters.—1, 2, 3. See CLIPPER ALMANAC, price fifteen cents. 4. The best running high jump is 6 feet 2¾ inches, by M. J. Brooks, in England; standing high, 5 feet 1 inch, E. A. Johnson, at Philadelphia.

CONSTANT READER, Boston.—1. The Atlantics and Stars would win the tournament at Allegheny, Pa., and B sim ply bet that they would not, the latter wins the wager; but if B named another club to win, then it is a draw, each of the competing clubs having won two games.

BULLY.—1. Address Ed. James, whose card see elsewhere, for his "Terrier Dog," which treats of the diseases of that animal. 2 Give it any feminine name that is short and simple.

CADWALLADER, Meadville.—An advertisement in these columns, in full describing the child, will attract the attention of numerous managers seeking curiosities for exhibition, who can be reached in no other way.

KEVER L., Pittsburg.—1. There are such compounds; but they must be skillfully applied to have the desired effect. 2 A letter addressed to him in care of this office will reach him.

J. G., Norwalk.—High, low, jack and game first, and in that order. Then the other cards take precedence accord ing to their numerical value.

J. T., Washington.—1. Tilden's majority over Hayes in Virginia was 44,112. 2 Hayes' actual majority in Ohio was 4,773.

CORBACK, Hamilton.—The first-named are nephews and nieces of the lady. None of the others mentioned are related to one another.

W. F., Oswego.—1. A letter addressed just in that way would reach him. 2. Address him as author of that story, and in care of *London Reader*.

FOURTH PRECINCT POLICE.—We have written to him, and when we receive an answer you will see it in this column.

P. J. MORIARTY, Salem.—1. The distance was one mile and a half, straightaway. 2. No authentic record. No answers by mail.

F. F., Eatontown.—He is living; but, as we do not remember having seen his name since last Spring, when he was at the West, we question if he is busy.

J. E. R., Phila.—1. The player leads who is next on the dealer's left. 2. The cards failing 4, 3, 2, 1, 5, there are runs of three, four and five.

W. F., Phila.—Oars are not too old, and should by all means attend a veterinary college, instead of relying upon books.

L. H., Toledo.—She sends regularly for her letters, and the last one she sent for (this week) a messenger brought an order from her showing that she was in this city.

L. S. H., Bigler.—Low comedians receive from $20 to $200 per week, according to merit and reputation, and general stock actors' salaries fluctuate in the same ratio.

EDGAR CARY.—We allowed you six weeks extra on your previous subscription, which expired with No. 24, Vol. 25. Have sent back numbers.

DECLINED.—"To Islam," "I'll Not Throw Away the Old Hat," "Cora Lee," "Oh, Out Dese Niggers Loose," "Josie and Joe," "The Better Part."

S. L.—The amounts of money published in the newspapers as being paid popular actors nightly for their services are in most cases grossly exaggerated.

R. F. G., Baltimore.—That is his real name, save that he uses his middle name as his surname for professional purposes.

J. D. STEVENS, Irwin Station.—Get Col. Wingate's book on rifle practice. It is published at the office of *The Army and Navy Journal*, this city.

BOSTON.—1. Charley Holmes beat Jack Cope near St. Louis, Mo., Sept. 14, 1857, and again, near Alton, Ill., May 19, 1858. 2. We have no record of such a fight.

MUSICAL INQUIRER.—We have made a long search, but find that nothing is known here of the "Paris-Chevy" system, even among old teachers.

BECK, Port Huron.—1. Red Cloud's record is 2:18. 2. Charles Freeman, the American giant, stood 6ft. 10½in., and weighed 250lb.

G. B. W., Rochester.—The bet is to be determined by the result of the game announced as to be played. The wager did not contemplate the game of the forenoon.

NO SIGNATURE, Binghamton.—We observe the fine point. But would it not be fairer for all parties for the bet to be made before our decision is called for?

T. RANKIN, Troy.—The game was forfeited, 9 to 0. The second was a new game, and had nothing to do with bets on the first game.

MACBETH, Louisville.—Call on her, talk about the weather, if you cannot do better, and then ask her to go to the theatre.

BALTO, Philadelphia.—The only paper especially devoted to the interests of workingmen that we know of is *The Labor Standard*; office, 75 Chatham street, this city.

J. H. P.—1. Tom Sayers was buried in Highgate Cemetery, London, Eng. 2 Nat Langham was born at Hinckley, in Leicestershire, Eng.

W. H.—The New Bowery Theatre was burned Dec. 18, 1866.

INQUIRER, Detroit.—We kept no record of them in 1867.

M. H., Corsicana.—Six is high, and ace is low, at poker dice.

S. L., Springfield.—No answers by mail. A letter addressed to him in care of this office will reach him.

REE & CO., Chicago.—1. When we last saw her it was brown. 2. She is in this city.

C. H., Binghamton.—You could not, probably, get an engagement for that specialty alone.

MAUDE ELFORD.—It is the name of a drama, and not a newspaper.

W. F. S., Chicago.—Please number follos afresh for each summary.

NO SIGNATURE.—The buyer will win if he can make high-game.

H. W. B.—Johnny Dwyer informs us that his weight, in condition, is 163lb.

WIMBLEDON.—It will be necessary to apply to the secretary of the club. The letter can be sent in our care.

J. L. J., Chicago.—The cards have run out and must be bunched, unless otherwise mutually agreed upon.

W. E. A.—All you need is "Leisenfeld's, Billiard-table Manufacturer, San Francisco."

CHRIS.—There is but one now. Apply at the Board of Education, Grand street and Elm, as to that.

STRATHMORE.—It is claimed that she ran twenty-eight miles in one hour, but we do not believe that she did.

BATHILE.—The bet is off, A having no opportunity to prove that he had a lone hand.

J. W. M., Quincy.—See card at the head of our dramatic summary.

ROMEO, Indianapolis.—Since you were unable to use it, return the letter of introduction to the lady.

D. S. B., Philadelphia.—We know nothing of their commercial standing.

F. E. S., Boston.—Joe Coburn was born at Middletown, County Armagh, Ireland.

PATRON, Chicago.—Evan Morris of Pittsburg is champion oarsman of America.

OLD NEW-YORKER.—Bill Poole was born in New Jersey in April, 1823, was 5ft. 9½in. in height, and weighed 157lb.

T. S., Silver City.—It depends upon whether A had ruled B out or not.

C. H. G., Terre Haute.—Harry Wright filled that position.

ELTON.—Barnum's Museum, at the corner of Broadway and Ann street, this city, was destroyed by fire July 13, 1865.

SPIKES, Albany.—Courtney and Riley never, to our knowledge, pulled a double-scull boat in a race.

READER, Hoboken.—Give us name, date, and we will endeavor to hunt up the information.

G. W. S., Washington.—A letter addressed in our care will reach him.

J. M. R., Milwaukee.—It was only a "snap," and we cannot say how long it lasted.

H. F. SHADDINGER.—1. Circus number is out of print. 2. 60 cents for it. 3. With what is due, to you.

G. A., Cannajoharie.—He is still living, and performing with the troupe you name.

J. B., Boston.—Where can I get from $10 to $15 per week. 2. Jig-dancers from $15 to $50 per week.

D. H.—It was acted for the first time in this city Sept. 17, 1873.

GUITERR, Niles.—It is a matter of habit. There can be no question of propriety about it.

J. D., Columbus.—We never express an opinion upon such matters, but of course decline to bet.

A. F., Danville.—They are two different persons. The candy-druggist is still in that business.

H. B.—Having been ordered up by D, A could not play alone.

T. G., Defiance.—Timothy Morrissey, father of John, died at Troy, N. Y., in September, 1875.

H. H., Worcester.—The cards should be dealt by twos and threes, or vice versa.

M. F. S., Reading.—We cannot, for the question involves merely a private business.

SUBSCRIBER, Campton Villa.—Frank Walworth was pardoned last Summer.

W. M., Bronx.—It is in print. Address H. W. Collender, 738 Broadway, N. Y.

R. B.—A quarter of a dollar is made. The mere metal is mined.

ATHLETE, Baltimore.—We never heard of the man before.

E. M.—Nelse Seymour died in this city Feb 2, 1875.

H. F., Pittsburg.—Not to our knowledge.

RED HORSE, Erie.—As you have regarded it, A loses.

OLD TIMER, Des Moines.—He can have two builds.

CONSTANT READER, Algiers.—B cannot go alone.

C. E., Boston.—Turning jack put the dealer out.

HOWARD CLIFTON.—Yes; she was ill on Sept. 19.

FRED.—A could claim no benefit from the Board of Education, Grand street and Elm, as to that.

SPRAGUEMAT.—It is claimed that she ran twenty-eight miles in one hour, but we do not believe that she did.

BATHILE.—The bet is off, A having no opportunity to prove that he had a lone hand.

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G. A., Cannajoharie.—He is still living, and performing with the troupe you name.

MACBETH, Louisville.—Call on her, talk about the weather, if you cannot do better, and then ask her to go to the theatre.

BALTO, Philadelphia.—The only paper especially devoted to the interests of workingmen that we know of is *The Labor Standard*; office, 75 Chatham street, this city.

J. H. P.—1. Tom Sayers was buried in Highgate Cemetery, London, Eng. 2 Nat Langham was born at Hinckley, in Leicestershire, Eng.

W. H.—The New Bowery Theatre was burned Dec. 18, 1866.

INQUIRER, Detroit.—We kept no record of them in 1867.

M. H., Corsicana.—Six is high, and ace is low, at poker dice.

S. L., Springfield.—No answers by mail. A letter addressed to him in care of this office will reach him.

REE & CO., Chicago.—1. When we last saw her it was brown. 2. She is in this city.

C. H., Binghamton.—You could not, probably, get an engagement for that specialty alone.

MAUDE ELFORD.—It is the name of a drama, and not a newspaper.

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STRATHMORE

AQUATIC.

HARLEM REGATTA ASSOCIATION.—The annual regatta of this Association, now thrown open to all amateurs, will be held on the Harlem River on Tuesday afternoon, Oct. 2. The races will be as follows: Six-oared gigs, with coxswain; four-oared shells, pair-oared shells, single-scull shells for seniors, and single-scull shells for juniors. Distance for all competitions, one mile, straightaway, in heats. The prizes to be gold medals to each individual winner, also a set of colors to the club that he, or they, represent. All entries to be accompanied by the following entrance fees (in default of which no entry will be received): For sixes $30, fours $20, pairs $10, singles $5. The entrance money from clubs that are members of the Association to be kept by the Association; to all others the entrance money will be returned, provided the crew or sculler entered starts. All entries and races to be governed by the National Association rules, and we define a junior to be one who has never won an open race. The first race to be started at 1 o'clock, and followed by one heat every half-hour thereafter. A cannon will be fired from the judges' boat ten minutes before each heat, and should any competitor fail to be at his position the race will be started without him. The clubs of the Association cheerfully offer the use of their commodious houses on the Harlem River to all competitors in the coming regatta.

THE CLUB ENTRIES for the Harlem Association Regatta, to be held on the Harlem River Oct. 2, are in number as follow: Single-scull, junior, nine; single-scull, senior, eight; pair-oar, five; four-oar shells, four; six-oar gigs, three. Leading clubs are represented by prominent oarsmen, and capital sport is expected. A. F. Dexter of Providence, R. I., will be referee.

HARRY HILL'S REGATTA will be sailed on Flushing Bay, L. I., to-day (Tuesday), starting from opposite the Hoffman House, Flushing, at noon. Other sports will take place on land.

J. B. JOHNSON won the second race for the five hundred yards champion swimmer's cup at the Wenlock Baths, London, Eng., Sept. 11. He won with ease by twenty yards; W. White second, three yards before Trudgeon.

BLAKEY the boat-builder has sold his boats to the Harvard students.

HOSMER AND DRISCOLL are to row their second race at Boston, Sept. 27.

THE GOULDING TESTIMONIAL.

Perfect weather favored the N. Y. Athletic Club's efficient trackmaster and trainer, John Goulding, on Saturday, Sept. 22, when they received the first benefit taken by him since his arrival in this country, ten years or more ago. The benefit took the form of an athletic meeting, held on the grounds and under the auspices of the above named organization, the interesting events programmed being thrown open to all amateurs, and each bringing out good fields among the participants being runners and walkers of high repute from other clubs as well as the New York. The wide awake beneficiary acted wisely in arranging competitions for distances different from those in vogue at athletic meetings, thereby enhancing the attractiveness of the affair to both athletes and that portion of the general public who give countenance and support to exercises in the pursuit of which muscle, wind and grit play so prominent a part; consequently the gathering of spectators was large enough to make the meeting a complete success financially, while the sport was of a character which left naught to be desired, as may be inferred from the return which appears below. The track, which is very seldom in other than moderate condition, was most susceptible of improvement—a fact which will be patent to the non-attendant from the speed with which Armstrong and Hoskins got over the ground in the walks, the former doing four miles in 30 30-2-5, which is the best on record in America, and the latter defeating Richard Morgan, who was to run one mile 800 yards while Hoskins walked one mile. Morgan was beaten by nine and three fifths seconds, but his rate of speed was nearly as great as that of W. Slade, the English track, who is credited with doing a mi e and a half in 7m. 21s., while the American used up 7:18 3-5 in covering eighty yards less. Fast time was also made by E. Merritt (N. Y. A. C.) in the 60-yards run, he winning from scratch in 1m. 19 1-5s. (four and one-fifth seconds slower than the best amateur record), and beating the flyer Hammond (Columbia A. C.) by ten yards, including all his allowance of five yards; while in the 120yds.-run the famous Harlem Club sprinter, Saportas, scratch-man, won by two feet from the N. Y. A. C. champion, Lauterbach (to whom he had to concede five feet), having only got within a second of level time. The evenness of his running is shown by the fact that in his first trial heat he did the distance in 13 2-5sec., and in the next trial and the final heat his time was 13 2-5sec. With sport so fine as this, and good management all round, the spectators could not do otherwise than enjoy their visit to the Mott Haven grounds. Brief details of the day's proceedings are given underneath:

One hundred and twenty-five yards run—First heat—H. Lauterbach, N. Y. A. C. (5ft.), 1; J. Alexandre, C. C. A. C. (20), 2; J. T. Johnson, New York (15), 0. Won easily by five yards. Time, 14sec. *Second heat*—W. J. Kendrick, N. Y. A. C. (25), 1; H. C. Steinert, H. A. C. (25), +; Bertrand Hughes, U. P. A. A. (20), +. Won by two feet; a dead heat for second place. Time, 13 1-2sec. *Final heat*—J. Rike, H. A. C. (20), 1; Fred Ruhl, N. Y. A. C., 2; Kendrick, 3; H. Ferguson, Y. A. C. (15), 3. Won by five feet. Time, 13 3-5sec. *Fourth heat*—F. C. Saportas, H. A. C. (scratch), 1; W. H. Griffen, N. Y. A. A. (5), 2; Steinert, 3; Hughes, C. C. (12), 3. Saportas cleverly ran through his men, touching the tape a little more than a foot before Griffen, who led Steinert by eight inches. Time, 13 3-5sec. *Second trial heats—First heat*—Lauterbach, 1; Kendrick, 2; Steinert, 3. Won by four feet, a yard between the others. Time, 13 2-5sec. *Second heat*—Saportas, 1; Riblet, 2; Ruhl, +. The pace was a cracker from end to end, Saportas having all he could do to make up his allowance to the limit man and win by an inches. Ruhl getting upon even terms with Riblet on the post. Time, 13 2-5sec., which is the best amateur record in America, we believe. *Final heat*—Saportas, 1; Lauterbach, 2; Ruhl, 3; Kendrick, 0; Riblet, 0. Saportas quickly overhauled and passed all but Lauterbach, with whom he he didn't get level until three-fourths of the distance had been done, when a severe brush ensued, but the Harlemite was too fast for his opponent, and won by two feet. Time, 13 2-5sec.

Four miles walk—F. H. Armstrong Jr., H. A. C. (scratch), 1; F. J. Mott, H. A. C. (3m. 10s.), 2. Going off at a commanding pace, Armstrong at once began to recover the lead he was to surrender before he was fairly a mate, but the latter held on pluckily until they neared the finish, when he was completely done up. Time: first mile, 7 29½; second, 7 33½; third, 7 36; fourth, 7 39 2-5; total, 30m. 50 2-5s.

Mile walk—M. J. Ennis, Harlem, 1; E. G. Koester, H. A. C., 2; R. W. Mott, N. Y. A. C., 3. This contestants in this event, thirty in number, had never before appeared in a walking race, and, as may be imagined, the variety of styles presented by the novices, few of whom understood the first principles of heel-and-toe walking, created considerable amusement. Won by twelve seconds. Time, 8m. 8s.; ten seconds between second and third.

600yds. run.—E. Merritt, N. Y. A. (scratch), 1; G. M. Hammond, C. C. A. C. (5yds.), 2; W. R. Thornell, New York (35), 3. Hammond and Merritt got in front after the grand stand had been once passed, the former leading up to the head of the straight, when with a brilliant burst of speed Merritt collared and then went by him, reaching the goal five yards in advance. Hammond leading third man in the opening time, 1m. 19 1-5s.

Hurdle race, one fifth of a mile—W. J. Duffy, H. A. C. (3yds.), 1; F. Ruhl, N. Y. A. C. (3yds.), 2; John Drew, N. Y. A. C. (15yds.), 3. There were ten hurdles, each 2ft. 6in. high (an inch less than regulation height), and Duffy had quite an easy thing of it, winning by six yards. Time, 4m. 9 2-5s. E. B. Foote Jr. was the virtual scratch man, with 4yds. off, but the handicap was too great for him.

Walking vs. Running—R. C. Holske, H. A. C., walked a mile in 7m. 9sec., defeating Richard Morgan, H. A. C., who took 7min. 18 3-5sec. to run 1 mile 80yds.

Twenty-five mile walk—Louis A. Berte, H. A. C., 1; John B. Haviland, Morrisania, 0; E. L. S. Bouton, Tremont, 0. This was a private contest between these men for a gold medal valued at $80, Goulding to give a medal to the second man finishing. Bouton gave up after walking 18 miles in 3h. 49m. 13s., and Haviland caved on the first circuit of the twenty-first, having been walking 3h. 30m. 3s. Berte held on pluckily, though in great distress long before the finish, and completed the distance in 5h. 7s. He is a light weight, scaling but 112lb.

CHAMPIONSHIP WRESTLING MATCH.

Music Hall, Boston, Mass., held about fifteen hundred people on Wednesday evening, Sept. 19, when the wrestling match between James Owens (champion) of St. Albans, Vt., and Charles Murphy of this city, collar and elbow holds, best two in three; ten inch falls, for $250 a side, was consummated. James M. McFlynn, the well-known Brighton sporting man, was chosen referee, P. Mouill of New York umpiring for Owens, and Charles Conors of Rutland, Vt., for Murphy. Hamilton Brock acted as master of ceremonies, and introduced the principals to the people in front, after which, shortly past 9 o'clock, the men were set to work. Caution was the word with both for a few minutes, when Owens began offensive tactics resolutely several times essaying his favorite hip-lock without success, but at the fourth trial, after thirteen minutes had elapsed, he threw Murphy, who, however, came to the floor on his side, from which position Owens forced him upon his back. This was in direct violation of the rules, but the referee evinced his ignorance upon this point by declaring it a fair fall for the champion. Murphy's corner protested against the decision, but the referee would not reconsider it (although he subsequently, we understand, admitted that he was in error), and the New Yorker declined to wrestle further unless another person was chosen to occupy the position. The Vermonters were agreeable, and Ed. Plummer was selected. When they came together again Murphy commenced operations with a greater amount of dash, but his efforts to get the hip on his firmly planted, tough and active antagonist were futile. Owens resumed an earnest aggressive policy, making frequent attempts to get Murphy onto his hip, but being for some time baulked very cleverly. During the tussle their heads were pretty badly torn, the New Yorker's especially being in a very dilapidated condition. Once Murphy succeeded in bringing the champion to the floor on his left upon his face, counting "one," but shortly afterwards Owens fastened his man and threw him with the usual hiplock, from which Murphy couldn't escape, and down he went on his back. The champion's umpire claimed a fall for his principal, and nearly every body was satisfied that it was, but the referee decided it "no fall," for the reason that Owens' arm behind Murphy's neck prevented the latter's shoulders from touching the floor. The spectators manifested their disapprobation at this very close decision, but the men went to work again. The Vermonter forced matters in a determined way, Murphy keeping on the defensive, but finally, after having his good intentions several times frustrated, Owens slipped the New Yorker and threw him in a way which left no room for doubt as to the fairness of the fall. Accordingly, the match was declared won by Owens. The time occupied from start to finish was about an hour. We learn that the last fall again greatly injured Murphy's collar-bone, which, it may be remembered, was badly hurt at the first meeting between him and Owens, in this city. He (Murphy) says he has made his last appearance in public as a wrestler, and will in future attend strictly to his legitimate business. He impressed the people of Boston very favorably, and many of those in the hall regretted that he was not fortunate enough to win; but he is no match for Owens under any circumstances. We are requested by Murphy, W. H. Tillinghast and R. A. Pennell to return their thanks to Messrs. Brock, Peck and others for courtesies extended to them while sojourners at the Hub.

BILLIARDS.

LOUIS SHAW AFTER TONY KRAKER.—Louis Shaw, who for two months past has been keeping a room with four tables in Virginia City, Nev., has addressed the "champion of the Pacific coast" thus:

"I hereby challenge Tony Kraker, the present champion of the Pacific coast, or any resident of the coast, to play me a three ball game of French billiards, 500 or 600 points, for from $300 to $1,000 a side, game to be played here in Virginia City. LOUIS SHAW,

"Virginia City, Sept. 4, 1877.

"Man and money ready at Dr. Spalding's old billiard hall, No. 54 South C street."

BILLIARDS OVER IN NEW JERSEY.—Messrs. Joseph Dion, William Sexton and Adrian Izar gave an entertainment at the Paterson, N. J., Opera-house on the 10th for the benefit of Mr. J. Andrew Algea, which was not a success financially. The entertainment opened with a game between Dion and Sexton, 300 points up, and Izar won by Sexton as follow: Sexton—0, 16, 190, 0, 8, 6, 1, 1, 1, 3, 21, 53. Total, 330; average, 23. Dion—0, 3, 4, 1, 2, 10, 0, 26, 0, 1. Total, 47; average, 4 7-10. This was followed by a game between Izar and Sexton, the former using his fingers instead of the cue—300 points up; won by the former. Sexton—2, 4, 0, 37, 11. Total, 52; average, 10 2-5. Izar—0, 3, 5, 120, 14, 39. Total, 200; average, 40. After which fancy shots were made by all three, Izar concluding the entertainment with his specialties.

AMUSEMENTS.

FOR SALE OR RENT.
FULL SET MAGNIFICENT SCENERY, PROPERTIES, PARAPHERNALIA AND PLASTIC NOVEL TRANSFORMATION-SCENE.
perfect and complete for "Black Crook," "Naiad Queen," or any grand show-piece. No better ever seen on any stage, and entirely new. Address C. R. GARDINER, Arch-street Theatre, Philadelphia. 27-13t

"BRANIGAN'S BAND,"
"Pigs, and Needles, or Twenty-seven Canals," "Over the Hill to the Poor-house." Sent, postpaid, with orchestral parts, to any address, upon receipt of price, 50 cents each. 27-1t* JOHN N. CHADSEY, Chatham Centre, New York.

MR. COOKE IS DESIROUS of making an engagement with a responsible manager. Address Post-office, Chicago, Ill. 27-1t*

MR. W. L. KEATING HAVING returned from Australia—connected there with Cooper, Bacon & Co.'s Circus as CALLIOPE PLAYER—should like to engage with some show going South this Winter.

CALLIOPE AND WAGON FOR SALE.
Address W. L. KEATING, Newport, Ky.
Care CAPTAIN LOFTUS KEATING. 27-1t*

FOR SALE, copy of MISS MULTON. Terms very moderate. Address Mrs. C. B. KELLY, 202 Bowery care of Mrs. Smith.

TO WHOM IT MAY CONCERN.
This is to notify all persons that I hold the ONLY copyright to the title of the ORIGINAL play
THE THREE FAST MEN,
purchased from the widow of the author, the late WILLIAM B. ENGLISH, Esq., to whom I now pay royalty for the same; and inasmuch as pariolined copies of the original are in the hands of unscrupulous parties, this is to notify the said parties that I shall hold them CRIMINALLY RESPONSIBLE and shall make a charge of theft against all persons holding such copies, when proper evidence is presented by a representation; and I also warn managers and proprietors of theatres and halls against representing the above-named play. In the event of an infringement I shall hold them both civilly and criminally responsible.
JOHN STETSON.

KNOW ALL MEN BY THESE PRESENTS:
That I, Jane English, widow of the late William B. English, who formerly resided in Boston, in the County of Suffolk and Commonwealth of Massachusetts, for certain considerations to me paid by John Stetson of said Boston, county and commonwealth aforesaid, do hereby assign, sell and transfer all my right, title, interest and copyright in the play known as THE THREE FAST MEN, said play being written by the said William B. English, and which I became possessed of at his death. I hereby affirm in this sale that I have never parted with my rights, interest or copyright as to any person or persons whatsoever, and anyone holding the same has obtained them unlawfully and without my consent, and is amenable to the law both by a civil and criminal prosecution. And I hereby agree that no copy of the said play shall be sold or given to anyone after this document is signed.
IN TESTIMONY WHEREOF I have hereto set my hand and seal this twentieth day of September, A. D. 1877.
(Signed) JANE ENGLISH.
Signed and sealed in the presence of
(Signed) CHARLES H. PATTEE. } Seal. [27-1t]

CRYSTAL VARIETY THEATRE.
FORT WAYNE, INDIANA.
WANTED—FIRST-CLASS ARTISTS AT ALL TIMES, especially ladies. Salaries must be low. I want the profession to understand that MR. TOMMY DAYTON left the Crystal Varieties at my request.
27-1t* JOHN OVERMAN, Proprietor.

WM. T. DUNCAN, LEADING JUVENILES OR LIGHT COMEDY.
Address the Alcazar, which means, wind and grit play so prominent a part; consequently the gathering of spectators was large enough to make the meeting a complete success financially, while the sport was of a character which left naught to be desired, as may be inferred from the return which appears below. The track, which is very seldom in other than moderate condition, was most susceptible of improvement—a fact which will be patent to the non-attendant from the speed with which Armstrong and Hoskins got over the ground in the walks, the former doing four miles in 30 30-2-5, which is the best on record in America, and the latter defeating Richard Morgan, who was to run one mile 800 yards while Hoskins walked one mile. Morgan was beaten by nine and three fifths seconds, but his rate of speed was nearly as great as that of W. Slade, the English track, who is credited with doing a mi e and a half in 7m. 21s., while the American used up 7:18 3-5 in covering eighty yards less. Fast time was also made by E. Merritt (N. Y. A. C.) in the 60-yards run, he winning from scratch in 1m. 19 1-5s. (four and one-fifth seconds slower than the best amateur record), and beating the flyer Hammond (Columbia A. C.) by ten yards, including all his allowance of five yards; while in the 120yds.-run the famous Harlem Club sprinter, Saportas, scratch-man, won by two feet from the N. Y. A. C. champion, Lauterbach (to whom he had to concede five feet), having only got within a second of level time. The evenness of his running is shown by the fact that in his first trial heat he did the distance in 13 2-5sec., and in the next trial and the final heat his time was 13 2-5sec. With sport so fine as this, and good management all round, the spectators could not do otherwise than enjoy their visit to the Mott Haven grounds. Brief details of the day's proceedings are given underneath:

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Mile walk—M. J. Ennis, Harlem, 1; E. G. Koester, H. A. C., 2; R. W. Mott, N. Y. A. C., 3. This contestants in this event, thirty in number, had never before appeared in a walking race, and, as may be imagined, the variety of styles presented by the novices, few of whom understood the first principles of heel-and-toe walking, created considerable amusement. Won by twelve seconds. Time, 8m. 8s.; ten seconds between second and third.

600yds. run.—E. Merritt, N. Y. A. (scratch), 1; G. M. Hammond, C. C. A. C. (5yds.), 2; W. R. Thornell, New York (35), 3. Hammond and Merritt got in front after the grand stand had been once passed, the former leading up to the head of the straight, when with a brilliant burst of speed Merritt collared and then went by him, reaching the goal five yards in advance. Hammond leading third man in the opening time, 1m. 19 1-5s.

Hurdle race, one fifth of a mile—W. J. Duffy, H. A. C. (3yds.), 1; F. Ruhl, N. Y. A. C. (3yds.), 2; John Drew, N. Y. A. C. (15yds.), 3. There were ten hurdles, each 2ft. 6in. high (an inch less than regulation height), and Duffy had quite an easy thing of it, winning by six yards. Time, 4m. 9 2-5s. E. B. Foote Jr. was the virtual scratch man, with 4yds. off, but the handicap was too great for him.

Walking vs. Running—R. C. Holske, H. A. C., walked a mile in 7m. 9sec., defeating Richard Morgan, H. A. C., who took 7min. 18 3-5sec. to run 1 mile 80yds.

Twenty-five mile walk—Louis A. Berte, H. A. C., 1; John B. Haviland, Morrisania, 0; E. L. S. Bouton, Tremont, 0. This was a private contest between these men for a gold medal valued at $80, Goulding to give a medal to the second man finishing. Bouton gave up after walking 18 miles in 3h. 49m. 13s., and Haviland caved on the first circuit of the twenty-first, having been walking 3h. 30m. 3s. Berte held on pluckily, though in great distress long before the finish, and completed the distance in 5h. 7s. He is a light weight, scaling but 112lb.

CHAMPIONSHIP WRESTLING MATCH.
Music Hall, Boston, Mass., held about fifteen hundred people on Wednesday evening, Sept. 19, when the wrestling match between James Owens (champion) of St. Albans, Vt., and Charles Murphy of this city, collar and elbow holds, best two in three; ten inch falls, for $250 a side, was consummated. James M. McFlynn, the well-known Brighton sporting man, was chosen referee, P. Mouill of New York umpiring for Owens, and Charles Conors of Rutland, Vt., for Murphy. Hamilton Brock acted as master of ceremonies, and introduced the principals to the people in front, after which, shortly past 9 o'clock, the men were set to work. Caution was the word with both for a few minutes, when Owens began offensive tactics resolutely several times essaying his favorite hip-lock without success, but at the fourth trial, after thirteen minutes had elapsed, he threw Murphy, who, however, came to the floor on his side, from which position Owens forced him upon his back. This was in direct violation of the rules, but the referee evinced his ignorance upon this point by declaring it a fair fall for the champion. Murphy's corner protested against the decision, but the referee would not reconsider it (although he subsequently, we understand, admitted that he was in error), and the New Yorker declined to wrestle further unless another person was chosen to occupy the position. The Vermonters were agreeable, and Ed. Plummer was selected. When they came together again Murphy commenced operations with a greater amount of dash, but his efforts to get the hip on his firmly planted, tough and active antagonist were futile. Owens resumed an earnest aggressive policy, making frequent attempts to get Murphy onto his hip, but being for some time baulked very cleverly. During the tussle their heads were pretty badly torn, the New Yorker's especially being in a very dilapidated condition. Once Murphy succeeded in bringing the champion to the floor on his left upon his face, counting "one," but shortly afterwards Owens fastened his man and threw him with the usual hiplock, from which Murphy couldn't escape, and down he went on his back. The champion's umpire claimed a fall for his principal, and nearly every body was satisfied that it was, but the referee decided it "no fall," for the reason that Owens' arm behind Murphy's neck prevented the latter's shoulders from touching the floor. The spectators manifested their disapprobation at this very close decision, but the men went to work again. The Vermonter forced matters in a determined way, Murphy keeping on the defensive, but finally, after having his good intentions several times frustrated, Owens hipped the New Yorker and threw him in a way which left no room for doubt as to the fairness of the fall. Accordingly, the match was declared won by Owens. The time occupied from start to finish was about an hour. We learn that the last fall again greatly injured Murphy's collar-bone, which, it may be remembered, was badly hurt at the first meeting between him and Owens, in this city. He (Murphy) says he has made his last appearance in public as a wrestler, and will in future attend strictly to his legitimate business. He impressed the people of Boston very favorably, and many of those in the hall regretted that he was not fortunate enough to win; but he is no match for Owens under any circumstances. We are requested by Murphy, W. H. Tillinghast and R. A. Pennell to return their thanks to Messrs. Brock, Peck and others for courtesies extended to them while sojourners at the Hub.

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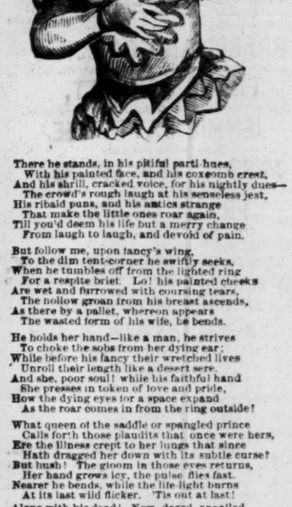
WRITTEN FOR THE NEW YORK CLIPPER,
BY NATHAN D. URNER.



There he stands, in his pitiful parti-hues,
With his painted face, and his coxcomb erect,
And his shrill, cracked voice, for his nightly dues—
The crowd's rough laugh at his senseless jest,
His ribald puns, and his antics strange
That make the little ones roar again,
Till you'd deem his life but a merry change
From laugh to laugh, and devoid of pain.

But follow me, upon fancy's wing,
To the dim tent-corner he swiftly seeks,
When he tumbles off from the lighted ring
For a respite brief. Lo! his painted cheeks
Are wet and furrowed with coursing tears,
The hollow groan from his breast ascends,
As there by a pallet, wherein appears
The wasted form of his wife, he bends.

He holds her hand—like a man, he strives
To choke the sobs from her dying ear;
While before his fancy their wretched lives
Unroll their length like a desert sere.
And she, poor soul! while his faithful hand
She presses in token of love and pride,
How the dying eyes for a space expand
As the roar comes in from the ring outside!

What queen of the saddle or spangled prince
Calls forth those plaudits that once were hers,
Ere the illness crept to her lungs that since
Hath dragged her down with its subtle curse?
But hush! The gloom in those eyes returns,
Her hand grows icy, the pulse flies fast.
Nearer he bends, while the life-light burns
At its last wild flicker. 'Tis out at last!

Alone with his dead. Now, dazed, appalled,
The sobs burst forth—he would voice his grief.
But no; his name from the flies is called;
His cue is on—there is no relief!

A moment more, and he's there again,
With the cap and bells, in the cirque's expanse;
Though little they guess with what awful strain
Quip, joke and jest for their laughter glance.

And how many and many there are, think you,
In the world's arena, whose heavy task
Is ever hidden from searching view
By the jester's garb, as a laughing mask?
Masks and faces together go;
Ill would it fare with us, rich or poor,
To unveil the heart, with the secret woe,
The cares and troubles, that most endure.

"A BAD CROWD."

WRITTEN FOR THE NEW YORK CLIPPER,
BY MRS. E. BURKE COLLINS.

It was midnight, dark as Erebus, a slow, chill, drizzly rain falling monotonously. The streets of the Crescent City were nearly deserted, the few belated pedestrians hurrying along as though life depended on their efforts to reach shelter. In front of the most fashionable theatre in New Orleans a carriage stood, drawn up close to the banquette, as though waiting for someone. The horses champed restlessly; the driver on the box, enveloped in oil-skin outer garments, cracked his whip occasionally, and gave vent to impatient execrations.

"By Jingo!" he exclaimed at last with sudden resolution, "if they don't put in an appearance in five minutes, I'll drive off and leave 'em in the lurch! Pretty business, this, anyhow! The big one, he comes to me and says: 'At midnight, exactly, driver, be in front of the Varieties Theatre; there wait for my appearance with a friend. Remember, twelve o'clock, sharp!' That's what he said. Should think I *did* remember! Hush!" he added, after a slight pause, "I believe he's comin', at last!"

At that moment, from around a neighboring corner, the figures of two men emerged arm-in-arm; one tall and imposing, the other slight and graceful. Both were smoking, and seemed on the best of terms.

"Well, my man," began the tall one, addressing the driver; "you're on time, I see."

"Humph!" growled Jehu, "wish I could say as much for you!"

"Oh, that's all right!" drawled the other carelessly. "Here's your fare. I'll pay you now, while I'm in the humor."

He thrust a twenty-dollar-bill into the hand of the driver, who examined it by the flickering rays of a street-lamp near.

"Can't change it," growled that worthy.

"Quite satisfactory, my friend," returned the gentleman. "I didn't expect you to. Get in, Percy," he added, turning to his companion, and holding open the door of the carriage. Percy lingered a moment.

"Which way, Renwicke?" he asked hesitatingly. "Oh, we'll drive around for a while!" Then, urged to "full speed" by the driver, who was known, my man. This gentleman and myself wish to have a little private conversation; at the end of an hour I will give you further instructions."

He followed his companion into the carriage as he spoke. Jehu mounted the box and cracked his whip with a light-hearted chuckle. "Guess I like the looks o' the thing," he ejaculated. "Comin' out this time o' night, a-drivin' through the rain just 'to have a little private conversation!' But it's none o' my folks funeral; all I've got to do is to obey orders; and twenty-dollar bills don't grow on every bush these hard times!"

He turned his horses' heads up the boulevard, and the carriage rolled away. Some time, perhaps an hour, afterwards, he was ordered to stop. The door opened from within and the smaller of the two men alighted. He spoke to his companion inside.

"Good-night, Renwicke!" he said cheerfully. "I'll see you to-morrow." Then, turning to the driver: "My friend wishes you to drive him to the St. Charles Hotel," he said, in the same even, pleasant tones, "and be quick about it!"

The driver touched his cap and drove off, leaving the slender figure of the young man standing upon the pavement.

"Here we are, sir!"

The carriage slacked up in front of the St. Charles, and its driver put his head in at the door of the vehicle.

"Asleep, I reckon," he added, as he received no reply. "Wake up, sir!" He stepped inside, and, seizing the sleeper by the shoulder, shook him heartily. Still no answer. Strange feelings began to crowd around the heart of the rough hackdriver. He drew a match from his pocket, lighted it, and held it before the face of the sleeping man. With a loud exclamation, and a cry which resounded for blocks around, and brought half a dozen policemen to the scene, he dashed from the carriage.

It was a dreadful sight that met his terrified gaze. There, prone upon the soft cushions, with rigid, ghastly features, upturned and wide-open, staring eyes, weltering in a great crimson pool of his own blood, lay the man called Renwicke, cold and stiff!

Dead an hour or more, the physicians decided.

It was the night following the awful occurrence above related—I remember it well, for I had been reading the accounts of the mysterious affair in the daily papers—that I attended a grand ball at the palatial residence of Madame Delphine Dalle. The beauty and *elite* of the city were represented; no expense was spared; it was the affair of the season. And the fairest of all the fair ones present was Natalie Orloff, the wonderful young Russian countess who had charmed and bewildered and taken captive the male population of New Orleans *ad libitum*. A peerless blonde, "divinely fair," statuesque, perfect. The impressionable hearts of the gay, dashing Southerners were at her feet in scores. She could not count her slain. Judge, then, of my gratification when I observed the graceful partiality which she displayed to me, the ill-concealed pleasure with which she greeted me, and detained me at her side, until half the men in the ball-room were dying of envy. The sole surviving scion of one of Louisiana's wealthiest and oldest families, my position in society was an assured—not to say enviable—one. With boundless wealth at my command, I could afford to indulge in any costly caprice, and the peerless Natalie embodied to me all that was perfect on the face of the earth.

"I deemed her the one thing undefiled
By the air we breathe in a world of sin;
The truest, the tenderest, purest child
A man ever trusted in."

From my earliest boyhood I had had instilled into me the importance, nay, the necessity of wealth and position for the privemotion of happiness. Marriage had always been defined to me as a purely business transaction, and, like every such transaction, should be founded upon a strictly cash basis. But, somehow, since I had met Natalie (Countess Orloff, the idea had crept into my heart that there might possibly be something else in the world, for, beautiful as she was, she was not rich. She had come to New Orleans in company with an ancient and staid duenna for the purpose of becoming acquainted with our charming land of independence (?) and democracy (?). As she brought letters of introduction to some of our most influential citizens, she found no difficulty in gaining an *entree* into the charmed circle of society, and was hospitably received by the great-hearted, generous Southerners.

But I will linger no longer over this epoch in my history. Suffice it that before the close of that memorable ball I had given my heart to the golden-haired, naive little Russian. Days flew by on wings of gossamer; I was constantly at her side. At last the decisive moment of my life arrived. I laid my heart and fortune at her feet, and both were accepted. After that I had but a faint recollection of events; I was in the dream of the lotus-eater—a wanderer in the Fool's Paradise.

I know not how the siren bewitched me; suffice it that she did, and I lavished upon her the most costly and valuable gifts—jewels—everything rich and rare. At last, as a crowning act of generosity, and instigated by herself, I instructed my lawyer to draw up a deed giving to my betrothed bride the sum of fifty thousand dollars, to be presented to her and to be her own, without reserve, as soon as the wedding was over. I remember how loving she was that night, and how readily she appointed the wedding-day—only a few weeks distant. There were fifty thousand reasons for a speedy marriage.

It was our wedding-night. The great cathedral was brilliantly illuminated, and crowds flocked thither to view the impressive ceremonies. Like a beautiful marble statue, Natalie appeared in her robe of ivory satin, frosted with rare lace and glittering with diamonds—my wedding-gifts. The grand organ pealed forth "The Wedding March" as we entered. Amid murmurs of approbation and half-suppressed whispers of envy, we passed up the long aisle and stood at the altar. A tall form stood there before us, one arm bound in white bandages and supported in a sling—a pale-faced man, with great, dark, solemn eyes, and stern mouth. He advanced a step. With a low cry, Natalie dropped my arm; she would have fallen but for my support. Her face was ghastly; one vivid red spot burned like a flame on each cheek; her eyes glittered; she trembled like a leaf. The man drew nearer; the vast audience was hushed and awe-stricken. He raised his one strong arm and pointed towards her.

"Renwicke!"

The word dropped from between her set teeth; she tottered in my clasp.

"My God!" she gasped. "What does this mean? I thought you were dead."

The man smiled coolly.

"No doubt! It was not your fault that I am not. Good people," he turned slowly towards the sea of wondering faces behind us, "this person is an impostor and an adventurer of the worst type. See here."

With a sudden dexterous movement he tore off the filmy lace veil that enveloped the slender form of Natalie, and, before I could stay his ruthless hand, he seized the crown of golden hair and lifted it from the stately head. It disclosed short, close-cropped curls of a decidedly auburn hue, and of a cut eminently masculine.

"This impostor," continued the man called Renwicke, "is one of the most noted and accomplished rascals of the time. His name is Oscar Nordhoff, and he is a Russian. His crimes there having been exposed, and the place getting too warm for him, he conceived the idea of coming to America, well knowing that here titled foreigners are always appreciated above par value. To carry out his designs he has assumed female garb, and has represented himself as Natalie, Countess Orloff—a Russian lady of high birth and great influence. This he was enabled successfully to do through his remarkably feminine toilet ensemble. Ladies and gentlemen, I am a member of the detective-police force. Six months ago I made this young man's acquaintance, and was detailed to keep strict watch upon his movements. We had worked the matter up nicely; we had only to lay our hands upon him and cage our bird. One dark, rainy night I met him by appointment in a certain gambling-house. But, although I dreamed not of it, he had discovered me, and was on the alert. But he played into my hands; and, while he laughed in his sleeve at my stratagem, I considered my game all but bagged, and congratulated myself on my own shrewdness, caution and dispatch. I had ordered a carriage to await our coming at a certain point. My intention was to drive about town for a while; wait my opportunity, dose him with chloroform, clap the bracelets on him, and lo! I had my prisoner, and the good, round reward which I would have assuredly earned. To my surprise he seemed cognizant of my entire plot. We had some words. He did not attempt to conceal his identity. I drew forth the handcuffs, and was about to force them upon him when I received a sharp cut from a knife, and sank into unconsciousness. He then secured the handcuffs upon his own person, stopped the carriage, ordered the driver to drive me to the St. Charles, and vanished like a dream. We reached the hotel, where the driver discovered, as he supposed, that I was dead. Some verdant medical students, happening along, confirmed the impression. And when I opened my eyes, and found myself in the presence of a genuine physician, I told him the whole story, and requested him to keep the matter secret, and allow the reports concerning my death to go uncontradicted. He kept his promise, and has assisted me in all my subsequent efforts; for I had made up my mind to find Oscar Nordhoff and deliver him up to justice, or perish in the attempt.

"What was my amazement, yes, and admiration, after long and faithful search, to find him metamorphosed into a dashing belle; and, I must say, right well did he carry out the masquerade. Only the hour for unmasking has come now, that's all. His slender figure, soft voice, diminutive feet and hands, his beardless face (for he is but a boy in years, though aged in crime), together with a judicious use of cosmetics and toilet preparations, made his disguise complete—an easy and perfect one.

"His design was to carry out the farce of a marriage, and, as soon as it was over and he had reached the house of his dupe, to pocket the fortune so foolishly deeded to him, together with the jewels and plate and other articles of value lying about, and decamp at once for France. His passage is already engaged, and everything is waiting. However, I must detain him until he has answered to a few petty charges, such as attempted murder, forgery, burglary, pocket-picking, etc. Ah, I assure you, ladies and gentlemen, he's a bad crowd, a decidedly bad crowd."

Renwicke paused to draw from his pocket a small pair of glittering handcuffs. The strong springs closed with a vicious snap upon the slender white wrists, and the Russian adventurer, the most perfect fraud I have ever beheld, was led away to the parish prison.

The trial came on shortly, amid the most intense excitement, and was attended by half the people of New Orleans. He received a good, long sentence, and then the prison-doors closed upon him forever, for he died soon afterwards.

And I? Well, I bore it all as philosophically as possible. The nine-days' wonder wore away, the prisoner died in his cell, and the only elegy murmured over his nameless grave was in the expressive words of Renwicke, as he complacently pocketed his ample reward "for services rendered:" "A very bad crowd, ladies and gentlemen; a decidedly bad crowd!"

EUROPEAN DRAMATIC NOVELTIES.

"PIERRE,"

a new four-act comedy by MM. Cormon and De Beauplan, was first acted at the Vaudeville Theatre, Paris, France, on the evening of Sept. 5. The story is as follows:

Its action is laid in a little village in the neighborhood of Nantes, of which the worthy Doctor Mignot is at once the mayor, the leading physician, and the general favorite. The doctor had, many years previously to the rising of the curtain, adopted a foundling, whom he has reared and educated with as much care as if he had been his own son. The boy has grown to man's estate, but he bears no other name than Pierre—that of his father and mother remaining unknown. Nobody is he a fine, prepossessing young fellow, but he is also a painter of great talent, and a brilliant artistic future is evidently before him. He has won the Prix de Rome, and the first picture he has painted for it—a portrait of the general of the army, and the cross of the Legion of Honor. Pierre feels deeply the stigma which the mystery of his birth inflicts upon him, and strives to drown the memory in his profession to banish the painful thoughts by which he is afflicted. His position also entails upon him another pang. He fee's growing up in his breast a warm affection for Gabrielle Hardouin, the daughter of a wealthy merchant in the neighborhood, and, knowing that the disparity of their social status renders any thought of their union impossible, he determines the young girl shall have this pleasant dream from his imagination. M. Hardouin, it should be stated, builds great hopes on the charms and large dowry of his only child. He aims at an aristocratic marriage for Gabrielle, and wishes to make her the wife of the Marquis De Sussac, by whose influence he may be enabled to enter the Chamber of Deputies. The young girl has, however, formed opinions which are at variance with those of her ambitious parent. She reciprocates the affection which Pierre feels for her, though the young people have never opened their hearts to each other. Gabrielle has a confidential companion, or rather housekeeper—Madame Therese, who soon discovers her secret. And here, in order to make the story perfectly clear, and to set forth clearly the real interest of the plot, let us retrace our steps to explain that Therese is no other than Pierre's mother. While the hero was yet a mere infant, his father, Andre Navaret, had committed a breach of trust which led to his being sentenced to three years' imprisonment. He underwent his penalty and then disappeared, having gone to America, where he was to remain until he should by means of making restitution to his creditors, and of thus rehabilitating his character. On his departure he had imposed on his wife the task of rearing their child, and of concealing from him the stain which had fallen on his father's name. Therese had consequently confided her son to Dr. Mignot, who is a relative of hers; that worthy man had passed him off as a foundling; and hence Pierre knows why he bears no other name than Pierre. For twenty years Therese has been awaiting her husband's return to France; but Andre's labor had been a tedious one, and he is only now at last on the way home, having succeeded in the task which he had imposed on himself. The poor mother—though during all that long period of anxious suspense she had carefully avoided any sign of affection or interest which might lead Pierre to surmise her secret—had never removed to a distance from her son. She had always watched over him. She had seen the love growing up between the two young people, and often and often anxiously asked herself whether she ought not to interfere to prevent its development. But the courageous woman had great hope in the future, believing that when her husband returns to indemnify all who had been losers by him he will be restored to his former respectable position in the world. Having given this insight into the leading facts of the plot, we may now return to the thread of our narrative. M. Hardouin, as we have said, wishes to marry his daughter to the Marquis, but Gabrielle makes up her mind that the young painter shall be her husband; and being a spoilt child, to whom her father can refuse nothing, she has only to put the old merchant through an ingenious little course of logic and social philosophy in order to completely to convince him that her happiness depends on her becoming Pierre's wife. M. Hardouin, like a business man as he is, loses no time, but at once asks the artist to come and present to be his son in-law, a request which, we need hardly say, Pierre is only too willing to accord. The wedding-day is fixed, the young people are all happiness, and very happy, too, is poor Therese, who hopes at last to find the end of her prolonged sorrows. While matters are at this pass the Marquis De Sussac, who resent keenly the slight put upon him by the future of the negotiation for his marriage with Gabrielle, and being unable to demand reparation from her father, challenges his successful rival. Pierre, who has always found in Therese his best confidant, acquaints her with the fact that he is going to fight a duel, and when he kisses her, on his way to the ground, the poor mother's affection and alarm get the better of the reserve she had hitherto so well preserved, she falls lifeless, becomes delirious, and in her raving allows for the first time a portion of her secret to escape from her lips. What happens when Pierre and the Marquis cross swords, or the hour they ever do cross swords, is not made evident. But on the morning of the wedding-day Therese, who is eagerly expecting the appearance of her husband, wishes to question M. Hardouin as to whether in his idea Andre Navaret can rehabilitated for his old offense against society. The merchant's answer is a crushing one. Never, he says, can a man who has been sentenced to penal punishment venture again to raise his head in the world. Therese, on hearing this, loses all self-command, her strength of mind abandons her, and Hardouin is able to extract from her in full the secret of Pierre's birth. Then he calls back the daughter as easily as he had given her away, recalls his word to Pierre, and the young painter, disdaining to ask an explanation for such an affront, takes flight. Gabrielle, when she is informed of her lover's disappearance, faints in despair, and Dr Mignot tells Hardouin that if he again subjects his daughter to such a fit he will kill her. Of course, the merchant runs after Pierre and brings him back, and agrees to consent a second time to his daughter's union, but only on one condition. The young man's parents must undertake to reunite forever the strangers incognito. Therese is only too happy to agree to such cruel terms, but Andre, who, after twenty years' absence, longs to embrace his son, to confess his fault to him, and at the same time make full reparation of his expiation, so far as the world's verdict of acquital, resists. He is on the point of telling all when the nuptial processions advances, and the bridegroom looks so happy, and Gabrielle so handsome, that the unhappy father resigns himself to assist unknown at the marriage of his son. "What a punishment!" he exclaims, wringing his hands. "But what a reward!" replies Therese, as she points to the young couple smiling lovingly on each other.

Madame Doche appeared as Therese, Mlle. Rejane as Gabrielle, Berton as Pierre, and Parode as M. Hardouin.

"MARRIED, NOT MATED,"

is the title of a new four-act drama by F. Harvey, the leading man of Mlle. Beatrice's company, which received its first representation at the Theatre Royal, Brighton, Eng., Aug. 31. The plot is described below:

Matthew Lambert, a shopkeeper in the Borough, has a fortune left to him by a long absent-brother (Zachariah), who has been to Australia and died there about six months prior to the opening of the piece. On the strength of this legacy Matthew, with his wife, son, and a niece (Margaret Weston), moves into a gayer and more fashionable circle. They start a shop in favor of a villa at Haywood Park, and the son of old Lambert (Frank) gives up his clerkship in the city to become a swell. Matthew has cherished a desire that Frank should marry his dead sister's daughter, but, on being translated beyond the atmosphere of trade, he forms the acquaintance of Sir Harold Pentreath, a widower with a title and little money, who is anxious to provide wealthy husband for his daughter's extravagant daughter Maud. The impecunious possessor of the baronetage is too proud to labor, but not ashamed to borrow the needful with which to pay off debts of gambling. Sir Harold perceives that the ex-shopkeeper has a large banking account, and also that he is anxious to mix with fashionable society, and he determines to make Frank a tool with which to forward his own selfish ends. He dismisses Ralph Verrinder, Maud's till-it but begarly admirer, and manages, with the co-operation of Maud, to bring about a matrimonial engagement with Frank Lambert, simply that he may have a safe and surer chance of fleecing the pockets of Lambert pere. Margaret Weston, who has secretly loved her chivalrous cousin, smothers her feelings, determined to let the worm consume the roses in her cheek before she will confess the truth. Frank is also similarly tormented; but, as he is unaware of the actual state of his cousin's heart, the love story remains in abeyance, and Maud and Frank become man and wife. Sir Ralph, who has come opportunely into some property, becomes a constant guest at the splendid home of the young couple. The husband's father and mother are driven by the cold beauty from the door, and Margaret, of whom Maud grows jealous, is banished from the house. A whirl of extravagant excitement, balls, dinner parties, theatres, card parties, and expensive living plays sad havoc with Frank's purse, and, although he loves his wife dearly, she repays his adoration with insolent indifference, and forces him to the brink of ruin. The intrigue with her former lover thickens, but, enraptured with her physical attractions, her husband is blind to it till at length, finding out that the man whose name she bears is on the verge of bankruptcy, she elopes with Sir Ralph, who has made good use of his time with old Lambert by introducing one Captain Rogus, a promoter of bubble companies, and a snapper-up of unconsidered trifles. The bland ways of this gentlemanly rogue induce Matthew to speculate heavily, and as the schemes have no other tendency than to involve the shareholders in future, that comes, and the Lamberts are obliged to resume their former way of getting a livelihood. Frank obtains a seat at the desk of the firm he had quitted when Uncle Zachary's fortune was in hand, and Margaret lives independently with the old folks on the proceeds of painting (see her accomplishment as a music mistress. In this manner a couple of years pass, during which Maud dies abroad, deserted by her heartless seducer, and Sir Harold, in a desperate dilemma, and without funds, finds out the humble home of the Lamberts. Strangely enough, Margaret has just received a proposal of marriage from Frank, who has become a principal cashier, and, declining that while "another woman" stands between them, she has resolved to emigrate to Australia, obviously for the purpose of crushing out the dear hopes that have taken so strong a hold upon her heart. The arrival of Sir Harold with (to Frank) the welcome intelligence of Maud's decease sends a thrill of pleasure through the wronged man's soul. He tells the unhappy old Baronet that he is delighted with the news he has just heard, and that now there is an end to his (Frank's) connection with the Pentreaths. Sir Harold, driven desperate, exclaims that his intention is to live with Frank and the Lamberts. This the shopkeeper will not hear of, and unceremoniously the old fellow is shown to the door. Meanwhile Frank and Margaret, by the piano in the corner, disclose the long pent-up passion that each has entertained for the other, and on a happy picture the curtain descends.

The play was received with marked favor by the audience, who summoned the author before the curtain at the close. Miss Ada Cavendish played the lyric actrice as Margaret, Miss Emma Robberds as Maud, Frank Harvey as young Lambert, J. C. Edwards as Sir Harold, and H. Guy as Sir Ralph.

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a one-act comedietta from the pen of Gerald Dixon, being a dramatization of one of his own stories, was presented at the Opera Comique, London, Eng., Sept. 1, upon which date that house was opened under the direction of John Radcliff, with Charles Morton as acting, and J. G. Taylor as stage-manager. The chief incidents of the piece are as follow:

Rudolf von Rudesheim is a young lieutenant of hussars, who is—or who fancies he is—a lady-killer. He falls in love with a fresh charmer every day—nay, sometimes every hour—so rapidly does he transfer his affections from blonde to brunette, or from maid to widow. His chief aim appears to be to meet with a lady possessing not only beauty, but millions. Nobody is he a fine, prepossessing young fellow, but he is also a painter of great talent, and a brilliant artistic future is evidently before him. He has won the Prix de Rome, and the first picture he has painted for it—a portrait of the general of the army, and the cross of the Legion of Honor. Pierre feels deeply the stigma which the mystery of his birth inflicts upon him, and strives to drown the memory in his profession to banish the painful thoughts by which he is afflicted. His position also entails upon him another pang. 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Hardouin, as we have said, wishes to marry his daughter to the Marquis, but Gabrielle makes up her mind that the young painter shall be her husband; and being a spoilt child, to whom her father can refuse nothing, she has only to put the old merchant through an ingenious little course of logic and social philosophy in order to completely to convince him that her happiness depends on her becoming Pierre's wife. M. Hardouin, like a business man as he is, loses no time, but at once asks the artist to come and present to be his son in-law, a request which, we need hardly say, Pierre is only too willing to accord. The wedding-day is fixed, the young people are all happiness, and very happy, too, is poor Therese, who hopes at last to find the end of her prolonged sorrows. While matters are at this pass the Marquis De Sussac, who resent keenly the slight put upon him by the future of the negotiation for his marriage with Gabrielle, and being unable to demand reparation from her father, challenges his successful rival. Pierre, who has always found in Therese his best confidant, acquaints her with the fact that he is going to fight a duel, and when he kisses her, on his way to the ground, the poor mother's affection and alarm get the better of the reserve she had hitherto so well preserved, she falls lifeless, becomes delirious, and in her raving allows for the first time a portion of her secret to escape from her lips. What happens when Pierre and the Marquis cross swords, or the hour they ever do cross swords, is not made evident. But on the morning of the wedding-day Therese, who is eagerly expecting the appearance of her husband, wishes to question M. Hardouin as to whether in his idea Andre Navaret can ever be rehabilitated for his old offense against society. The merchant's answer is a crushing one. Never, he says, can a man who has been sentenced to penal punishment venture again to raise his head in the world. Therese, on hearing this, loses all self-command, her strength of mind abandons her, and Hardouin is able to extract from her in full the secret of Pierre's birth. Then he calls back the daughter as easily as he had given her away, recalls his word to Pierre, and the young painter, disdaining to ask an explanation for such an affront, takes flight. Gabrielle, when she is informed of her lover's disappearance, faints in despair, and Dr Mignot tells Hardouin that if he again subjects his daughter to such a fit he will kill her. Of course, the merchant runs after Pierre and brings him back, and agrees to consent a second time to his daughter's union, but only on one condition. The young man's parents must undertake to reunite forever the strangers incognito. Therese is only too happy to agree to such cruel terms, but Andre, who, after

BASEBALL.

ON CHANGING THE RULES.

The fact that certain papers out West are advocating the adoption of a more lively ball, while others again are in favor of so changing the rules as to do away with underhand throwing—both changes being proposed for the purpose of introducing more lively play at the bat—calls for some remarks on the subject with a view of giving our baseball readers a proper view of the matter, and to show them what is really needed to be done to bring about a more attractive form of play at the bat, such as Western assemblages seem to call for. In doing this, a retrospective view of the working of the rules for the past three or four years is necessary to a proper understanding of the subject. The basis of all amendments to the playing rules which bear upon the delivery of the ball to the bat, and the action of the batsmen in striking at it, should be simply the proper adjustment of the powers of attack and defense so as to equalize the two forces as much as possible. This was done in 1874, when the batsman had the privilege of letting four fair balls go by him before he could be given out on strikes; and the pitcher was limited to the delivery of four unfair balls—these called "wides"—before he could have three balls called on him. In 1875 the "wides" were done away with, and the pitcher's privilege of unfair delivery was increased from *four* to *nine* balls, while the batsman was restricted to four balls—that is, the pitcher could send in nine unfair balls before the batsman could take a base on called balls, while the batsman had to strike at one of the first four good balls sent him or be called out on strikes. This has been the rule since 1874, and it is worth while to note its practical effects. From a monthly average of runs to a match for the winning nines of 15 and over in 1874 the average in 1875 was reduced to 9 and over, and in 1876 went down as low as 7 in 1874 the average scores of the leading winning nines amounted to double figures—with high single figures for the batsman to an unusual degree compared with those of the pitcher the average was run down to low single figures for the winning nines, the climax in which has been reached in 1877, when single figures are numerous in leading in 1877, when single figures while this experience has been advantageous to the school of batsmen, it has brought about a desire to see a livelier form of play at the bat by the average crowd of spectators; and those of the writers on the game who do not look at the matter in the light of well posted experience advocate just such changes in the rules as are calculated not only not to bring about the desired results, but to throw back the play to the inferior standard of some ten years ago.

As regards the ball to be played with, no such excellent balls as those of 1877 have ever been used by the fraternity. They are hard and elastic enough to admit of lively batting even in the ninth inning of a game, while they are not so hard or elastic as to render them impossible to be stopped or held when batted or thrown swiftly. In regard to the delivery of the ball to the bat, any return to the old form of the legitimate pitch would entirely fail in the object aimed at. The question then arises, what is the change in the rule which will bring about a more attractive style of hitting, and which will run up the average of winning nines from five or six to nine or ten. The answer simply is, to equalize the powers of attack and defense by allowing the batsman the same number of chances to let fair balls pass him as the pitcher has to deliver unfair balls. By this means the pitcher's latitude for a wide delivery will be lessened, and the batsman will be well-seated from the commencement of his innings, while the batting was dor the fine play exhibited by Rogers in their previous the batting. Burdock beginning with a base hit; but on Holdsworth's ball to Mc Geary he was forced off, and but for Croft's bad throw to second to cut off Holdsworth the latter would have been out. Then on Start's hit to Remsen, the life was given by Dorgan at home-base on the throw-in by Remsen. Then came another base-hit, followed by a wild pitch and a base on called balls. York was then caught out, and Cassidy not only had a life given him at first base by Croft's muff, but by that latter's wild throw home three men ran in, no fewer than five unearned runs being scored by the five errors of the inning. The St. Louis nine then scored a single through a dropped ball by Burdock. This left the score at 5 to 1 in favor of the Hartfords, with a victory at one time seeming sure. But the Athletics came to the front in the sixth inning, when a misjudged fly-ball by Remsen, followed by a muff, together with passed balls by Dorgan, let in two unearned runs, inning a dropped fly by Larkin and an error by Cassidy let in two unearned runs, and a three-base hit by Stone, followed by a sacrifice-hit, let in an earned run in the seventh inning. The contest was full of interest after the first inning. McGeary's second base play was the feature of the St. Louis fielding, his catching of difficult fly balls being especially interesting. The self-same class of balls which he so glaringly muffed in the early part of the season of 1876, in Brooklyn, in this game he caught in fine style. Hartford and Force also did some fine fielding, as did Start. The score:

HARTFORD.	R.	IB.	PO.	A.	E.
Burdock, p.	0	1	0	6	2
Holdsworth, c.f.	1	1	2	0	0
Start, 1st b.	1	2	14	0	0
Carey, s. s.	1	1	1	6	1
Ferguson, 3d b.	2	1	1	2	1
York, l. f.	1	1	3	0	1
Cassidy, r. f.	1	1	0	0	1
Larkin, p.	0	0	0	1	0
Allison, c.	0	0	2	2	1
Totals	7	10	27	16	7

ST. LOUIS.	R.	IB.	PO.	A.	E.
Dorgan, c.	1	0	4	1	4
Clapp, c. f.	0	2	0	0	0
McGeary, 2b.	4	0	1	3	7
Croft, 1st b.	1	3	9	0	2
Force, s. s.	0	1	2	2	0
Battin, 3d b.	3	0	0	3	2
Kessler, 1st b.	0	0	1	0	0
Blong, l. f.	3	0	0	0	0
Nichols, p.	0	3	0	0	0
Totals	12	9	27	9	15

Louisville	0	0	0	0	0	0	0	0	0	0
Cincinnati	0	0	1	1	0	1	0	0	0	3—7

First base by errors—Louisville, 4; Cincinnati, 2. Runs earned—Louisville, 2; Cincinnati, 4. Balls called—on Devlin, 36; Mitchell, 21. Strikes called—off Devlin, 36; Mitchell, 16. Bases on called balls—Snyder, 1; Gerhardt, 1; Jones, 1. Struck out—Hall, 2; Shaffer, 2; Hague, 1; Gerhardt, 1; Jones, 1. Three-base hits—Snyder, 1; Pike, 1. Left on bases—Louisville, 4; Cincinnati, 4. Passed balls—Gerhardt, Latham, Devlin, Craver and Shaffer, 1; Gerhardt and Latham, 1. Umpire, Dan Devinney. Time, 2h. 5m.

On the 25th these clubs showed up at Cincinnati, and treated the Porkopolitans to a contest which was highly creditable to both nines. The Louisvilles, however, were utterly unable to hit with effect the balls sent in by Mitchell, and the game closed without their having scored a single run.

CINCINNATI.	R.	IB.	PO.	A.	E.
Pike, 2d b.	2	1	2	4	0
Hague, 3d b.	5	1	1	0	0
Hall, l. f.	2	2	2	0	0
Devlin, p.	4	1	2	0	2
Shaffer, c.	2	4	0	0	1
Gerhardt, 2b.	4	0	0	4	1
Craver, s. s.	4	0	0	1	1
Snyder, c.	4	0	1	1	1
Crowley, c. f.	4	0	2	0	0
Totals	37	9	27	10	4

LOUISVILLE.	R.	IB.	PO.	A.	E.
Latham, 1b.	4	1	3	10	0
Hague, 3d b.	5	1	1	0	0
Hall, l. f.	4	2	2	0	0
Devlin, p.	4	1	2	0	2
Shaffer, c.	2	4	0	0	1
Gerhardt, 2b.	4	0	0	4	3
Craver, s. s.	4	0	0	1	1
Snyder, c.	4	1	1	7	1
Crowley, c. f.	4	0	2	0	0
Totals	34	2	8	27	18

Louisville	0	0	0	0	0	0	0	0	0	0
Cincinnati	1	0	0	0	0	0	0	0	0	1—2

First base by errors—Louisville, 2; Cincinnati, 1. Runs earned—Louisville, 5; Cincinnati, 1. Balls called—on Devlin, 12; Mitchell, 26. Strikes called—off Devlin, 27; Mitchell, 36. Bases on called balls—Latham, 1; Shaffer, 1; Addy, 1. Three-base hit—Hall, 1. Left on bases—Louisville, 3; Cincinnati, 3. Passed balls—Miller, 2; Snyder, 1. Umpire, Henry McElwee. Time, 2h.

Another game was played on the same grounds Sept. 18, when Inferior ball-playing was the order of the day, and enabled the Louisvilles to defeat by one the Cincinnatis led up to the ninth inning, when the home club got three and sealed the matter. Gerhardt opened with a base-hit; Craver went out; Snyder popped up a foul fly to Foley, which the latter missed; he then cracked a three-base hitting in Gerhardt. Crowley went out, Latham got in a base-hit, sent Snyder home, and finally reached home himself by good base running, aided by errors.

LOUISVILLE.	R.	IB.	PO.	A.	E.
Latham, 1b.	5	1	11	1	2
Hague, 3d b.	5	1	1	2	1
Hall, l. f.	4	0	3	0	1
Devlin, p.	3	1	0	0	2
Shaffer, c.	3	1	6	1	0
Gerhardt, 2b.	3	2	2	2	0
Craver, s. s.	4	1	1	1	5
Snyder, c. f.	4	0	1	0	0
Crowley, c. f.	4	0	1	0	0
Totals	35	7	27	7	11

CINCINNATI.	R.	IB.	PO.	A.	E.
Pike, 2d b.	0	0	2	3	0
Manning, c. f.	0	0	1	0	0
Jones, l. f.	0	0	2	0	0
Addy, r. f.	0	0	1	0	0
Meyerle, s. s.	0	0	0	1	0
Booth, 3d b.	0	0	0	0	0
Sullivan, 1b.	0	0	9	0	0
Miller, c.	0	0	5	0	0
Mitchell, p.	0	1	0	3	0
Totals	0	1	27	7	0

Louisville	0	0	0	0	0	0	0	0	0	0
Cincinnati	0	0	1	1	0	3	1	0	0	3—7

First base by errors—Louisville, 4; Cincinnati, 3. Runs earned—Louisville, 2; Cincinnati, 4. Balls called—on Devlin, 36. Bases on called balls—Snyder, 1; Gerhardt, 1; Craver, 1; Sullivan, 1. Struck out—Hall, 2; Shaffer, 2; Hague, 1; Gerhardt, 1; Jones, 1. Three-base hits—Snyder, 1; Pike, 1. Left on bases—Louisville, 4; Cincinnati, 3. Passed balls—Gerhardt, Latham, Devlin, Craver and Shaffer, 1; Gerhardt and Latham, 1. Umpire, Dan Devinney. Time, 2h. 5m.

On the 27th these clubs showed up at Cincinnati, and treated the Porkopolitans to a contest which was highly creditable to both nines. The Louisvilles, however, were utterly unable to hit with effect the balls sent in by Mitchell, and the game closed without their having scored a single run.

CINCINNATI.	R.	IB.	PO.	A.	E.
Pike, 2b b.	0	0	2	4	0
Manning, c. f.	0	1	1	0	0
Jones, l. f.	0	0	1	0	0
Addy, r. f.	0	0	1	0	0
Meyerle, s. s.	0	0	1	1	1
Sullivan, 1b.	0	1	9	0	0
Gerhardt, 2b.	0	0	2	1	0
Craver, c.	0	0	5	0	0
Mitchell, p.	0	0	0	1	0
Totals	0	2	21	7	1

LOUISVILLE.	R.	IB.	PO.	A.	E.
Latham, 1b.	0	1	10	1	1
Hague, 3d b.	0	0	1	4	2
Hall, l. f.	0	0	2	0	0
Devlin, p.	0	0	3	0	0
Shaffer, c.	0	0	4	1	1
Gerhardt, 2b.	0	0	3	1	0
Craver, c. f.	0	0	3	0	0
Snyder, c. f.	0	0	1	0	0
Crowley, c. f.	0	0	0	2	0
Totals	0	1	27	9	4

Cincinnati	0	0	0	0	0	0	0	0	0	0
Louisville	0	0	0	0	0	0	0	0	0	0

Runs earned—Cincinnati, 3. Struck out—Pike, 1; Jones, 1; Hall, 1; Devlin, 1; Gerhardt, 1. Bases on called balls—Devlin, 12; Gerhardt, 1. Left on bases—Louisville, 1; Cincinnati, 3. Double-plays—Pike and Sullivan, 2; Gerhardt and Latham, 1. Umpire, Mr. Walker. Time, 2h.

Closer play characterized the game contested on the same grounds on the 28th, but the fielding was scarcely so good. The crowd had the satisfaction of seeing the home team win again.

CINCINNATI.	R.	IB.	PO.	A.	E.
Pike, 2d b.	5	2	1	2	2
Manning, c. f.	5	0	2	0	0
Hague, 3d b.	5	0	2	0	0
Hall, l. f.	5	0	0	1	0
Devlin, p.	4	1	2	4	0
Shaffer, r. f.	4	1	1	0	0
Gerhardt, 2b.	5	0	1	0	4
Craver, s. s.	4	1	1	2	0
Snyder, c.	4	1	7	1	0
Mitchell, p.	4	0	1	0	3
Totals	42	8	12	27	18

LOUISVILLE.	R.	IB.	PO.	A.	E.
Latham, 1b.	2	1	12	0	0
Stretch, l. f.	1	0	1	0	0
Foley, 3d b.	4	1	1	4	6
Booth, c.	4	1	2	6	0
Schafer, c. f.	4	0	1	0	0
Mitchell, p.	4	1	1	0	3
Totals	42	8	12	27	18

Cincinnati	0	0	0	0	0	0	0	0	0	0
Louisville	0	0	0	0	0	0	0	0	0	0

Runs earned—1 each. Bases on balls—Cincinnati, 3; Louisville, 6. Umpire, Mr. Hastings.

HORNELL vs. CRICKET.

The fifth game of the series between these New York State clubs was played on the former's grounds, Sept. 13, and resulted in favor of the former, at Hornellsville, Sept. 13, and resulted in favor of the former, at heels, who outbatted their strong opponents. Purcell, who pitched in place of Alcott, was batting gone home to Philadelphia, on account of his sister's illness—was pouch on American, and Start was in Monday's game. The Crickets pected with this season, except the Auburns. The latter served special mention for their manner in which he supported his pitcher's very effective pitching, and Baker reported him. Becannon and Clapp played finely on their Crickets an unearned run in the first inning, and errors of Derby and Baker gave them another in the sixth. By hitting of Derby, Myers, Stevens, Becannon, Clapp inning—three earned. This lead demoralized the Crickets, and McGuinness played finely in their positions, and the evening the Cricketers were serenaded at the Maple City house by the Hornell Union Band, and singing and music were indulged in until a late hour.

HORNELL.	T.	R.	IB.	PO.	A.	E.
Phillips, c. f.	4	0	0	0	0	1
Jackson, s. s.	4	1	1	1	4	2
Derby, p.	4	0	1	2	1	1
Baker, c.	4	0	1	1	2	1
Myers, 2d b.	4	0	0	2	2	0
Stevens, l. f.	4	1	1	2	0	0
Becannon, 3b.	4	0	1	2	2	0
Clapp, 1st b.	4	0	1	9	0	0
Frawley, r. f.	4	2	2	1	0	1
Totals	36	4	8	20	11	6

CRICKET.	T.	R.	IB.	PO.	A.	E.
Purcell, r. f.	5	1	2	0	0	0
McGuin's, 1b.	4	1	0	11	0	0
Richard'n, c.	4	1	1	3	0	0
Richm'd, s. s.	4	1	0	1	5	0
Smith, 3d b.	4	1	0	3	5	0
Kennedy, l. f.	4	0	0	3	0	0
Clack, 2d b.	4	1	1	2	1	0
Roche, c.	3	0	0	4	1	1
Alcott, p.	3	0	0	0	2	0
Totals	37	5	4	27	14	1

Hornell	0	0	0	0	0	0	0	0	0	0
Cricket	0	0	0	0	0	0	0	0	0	0

Runs earned—Hornell, 3. Umpire, Mr. Reynolds. Time, 1h. 55m.

ATHLETIC vs. ST. LOUIS.

The reorganized Athletics, after detaining the champion Chicagos to 5, gained a still more noteworthy victory Sept. 19 in a contest with the St. Louis Browns, at Philadelphia, the co-operative home team of our four professionals and five young amateurs scoring six runs, while their opponents failed to make a run. While their pitching puzzled the St. Louis usually heavy batters, eight of them striking out, and Force and McGeary alone making a chance to make his clean hit by the umpire's failure to call him out on strikes. The Athletics opened well, which commencement with a terrific hit to right centre, on which he easily made third base, but was put out directly after-Fisler made a fine stop and throw to first; Pfeffer, however, came to the rescue with a safe hit, and Reach's run was secured. Wattz's poor judgment in hitting "doubling up" Pfeffer and himself put the Athletics off with a hit that Croft could not muff, and Wood struck out, and Cassidy not only had a life given him at first base by Croft's muff, but by that latter's wild throw home three men ran in, no fewer than five unearned runs being scored by the five errors of the inning. The St. Louis nine then scored a single through a dropped fly-ball by York, Dorgan being put out for stopping Aureole the Hartfords, with a victory at one time seeming sure. But the Athletics came to the front in the sixth inning, when a misjudged fly-ball by Remsen, followed by a muff, together with passed balls by Dorgan, let in two unearned runs, and inning a dropped fly by Larkin and an error by Cassidy let in two unearned runs, and a three-base hit by Stone, followed by a sacrifice-hit, let in an earned run in the seventh inning. The contest was full of interest after the first. The St. Louis fielding, his catching of difficult fly balls being especially interesting. The self-same class of balls which he so glaringly muffed in the early part of the season of 1876, in Brooklyn, in this game he caught in fine style. Hartford and Force also did some fine fielding, as did Start. The score:

HARTFORD.	R.	IB.	PO.	A.	E.
Burdock, p.	0	1	0	6	2
Holdsworth, c.f.	1	1	2	0	0
Start, 1st b.	1	2	14	0	0
Carey, s. s.	1	1	1	6	1
Ferguson, 3d b.	2	1	1	2	1
York, l. f.	1	1	3	0	1
Cassidy, r. f.	1	1	0	0	1
Larkin, p.	0	0	0	1	0
Allison, c.	0	0	2	2	1
Totals	7	10	27	16	7

ST. LOUIS.	R.	IB.	PO.	A.	E.
Dorgan, c.	1	0	4	1	4
Clapp, c. f.	0	2	0	0	0
McGeary, 2b.	4	0	1	3	7
Croft, 1st b.	1	3	9	0	2
Force, s. s.	0	1	2	2	0
Battin, 3d b.	3	0	0	3	2
Kessler, 1st b.	0	0	1	0	0
Blong, l. f.	3	0	0	0	0
Nichols, p.	0	3	0	0	0
Totals	12	9	27	9	15

Athletic	0	0	0	0	0	1	0	0	0	1
St. Louis	0	0	0	0	2	0	1	0	0	0—3

Runs earned—None. First base on errors—Athletic, 5; St. Louis, 2. Base on called balls—St. Louis, 1. Double-plays—McGeary and Croft, 1; Force, McGeary and Croft, 1. Struck out—Athletic, 6; St. Louis, 7. Three-base hit—Coons. Umpire, Wm. Marr. Time, 1h. 50m.

CRICKET vs. BUFFALO.

On Tuesday, Sept. 11, the Crickets of Binghamton put in an appearance at Buffalo, N. Y., and, although outbatted The Buffalos were strengthened by the addition of Cummings, Lane and Glasscock of the Cuyler Organization of Cities of Springfield, O. They are decided acquisitions to the nine. The usually reliable Heifler dropped two thrown balls, which proved to be costly errors for his side. For Cummings's splendid score of 30 without a single batting of Smith at third and McGuinness at first for the Crickets was perfect.

CRICKET.	R.	IB.	PO.	A.	E.
Purcell, r. f.	1	1	1	0	0
McGuin's, 1b.	4	1	0	11	0	0
Richm'd, s. s.	4	1	1	2	0	0
Smith, 3d b.	4	1	0	3	5	0
Kennedy, c. f.	4	0	1	4	0	0
Clack, 2d b.	4	0	1	4	0	0
Roche, c.	3	0	0	4	1	1
Alcott, p.	3	0	0	0	2	0
Totals	33	4	4	27	11	1

BUFFALO.	R.	IB.	PO.	A.	E.
Sheitzline, r. f.	4	0	0	1	0	0
McGlynn, c. f.	3	0	0	2	0	0
Lane, c.	4	0	0	1	0	0
Fouser, 2d b.	4	0	2	3	4	0
Cummings, s. s.	3	0	1	2	2	0
Heifler, 1st b.	3	0	0	9	0	1
Corcoran, p.	3	0	0	0	2	0
Dillon, l. f.	3	0	0	2	0	0
Totals	33	0	3	27	10	1

Rhode Island	2	0	2	0	0	0	0	0	0	0—4
Chicago	0	1	0	0	0	0	0	0	2	0—3

Runs earned—Rhode Island, 2; Chicago, 1. First base on errors—Rhode Island, 3; Chicago, 2. Called balls—off Cory, 12; McVey, 18. Called strikes—off Cory, 28; McVey, 23. Wild pitches—McVey, 1. Passed balls—Anson, 1; Bradley, 1; Glenn, 1. Double-plays—Sweasy, Allen, 1; Cory, Firth and Dungan, 1. Umpire, J. A. Cross.

RHODE ISLAND vs. CHICAGO.

Good batting, aided by errors on the part of Peters, enabled the Rhode Islands to score two runs in the first inning of a game with the Chicagos, at Providence, R. I., Sept. 18, and another instalment of the same sort in the eighth, obtained off a base-hit, and an error of McVey and Anson, secured them the victory. The only run made by the Chicagos was the result of a safe hit and an error in the outfield.

RHODE IS'D.	T.	R.	IB.	PO.	A.	E.
Evans, c.	4	1	0	3	0	0
Sweasy, 2d b.	4	0	1	2	3	0
Allen, 3d b.	4	1	1	2	3	0
Peters, s. s.	4	1	1	1	5	2
Cory, p.	4	0	1	1	3	2
Stone, l. f.	4	0	1	3	0	1
Carey, r. f.	4	0	0	2	0	1
Dungan, c.	4	0	1	11	1	1
Adams, c.	3	1	3	5	0	1
Totals	35	4	8	30	15	8

CHICAGO.	R.	IB.	PO.	A.	E.
Barnes, 2d b.	4	0	0	2	1	0
McVey, p.	3	0	2	0	1	2
Anson, c.	4	0	2	1	9	0
Peters, s. s.	4	0	0	1	2	1
Hines, r. f.	3	0	1	0	0	0
Spalding, 1b.	4	0	0	15	0	0
Eggler, c. f.	4	0	0	1	0	0
Bradley, 3d b.	4	0	0	1	3	0
Glenn, l. f.	3	0	0	0	0	0
Totals	33	0	3	22	16	3

Rhode Island	0	0	0	0	0	0	0	0	4	4
Chicago	0	0	0	0	0	0	0	0	0	0

Runs earned—Rhode Island, 2. Left on bases—Rhode Island, 7; Chicago, 3. Double-plays—McGeary and Anson. Struck out—Allen, Cory, Dungan, Barnes, Spalding, Eggler, Bradley and Glenn, 1 each. Umpire, Wm. Marr. Time, 1h. 50m.

SUFFOLK vs. GREENPORT.

The second of a series of games for the championship of Suffolk County was played by the above clubs at Huntington, L. I., Sept. 20. Result:

SUFFOLK.	R.	IB.	PO.	A.	E.
F. Sammis, 2b.	0	1	6	3	1
J. Gildersl've, 1b.	2	2	9	1	2
Green, r. f.	1	2	0	0	0
T. Gild'sl've, 3b.	1	0	2	1	1
W. Sammis, l. f.	0	1	0	0	1
D. Conklin, c.	1	0	6	4	2
Prime, p.	1	0	1	7	1
Ireland, c. f.	0	1	0	0	1
W. Conklin, s. s.	0	1	0	3	0
Totals	6	8	24	19	9

GREENPORT.	R.	IB.	PO.	A.	E.
Havens, s. s.	0	1	0	4	2
Adams, l. f.	0	0	1	0	0
Foulks, c.	0	1	0	1	0
Price, c.	1	1	2	0	0
Wiggins, 1b.	1	1	12	0	0
Clark, 2d b.	0	2	6	2	2
Webb, 3d b.	0	0	1	2	0
Wickins, p.	1	2	0	6	1
Jackson, r. f.	0	0	1	0	0
Totals	3	8	23	15	5

Suffolk	0	0	0	0	0	0	0	0	6	6
Greenport	0	0	0	0	0	0	0	0	3	3

Runs earned—Suffolk, 3; Greenport, 1. First base on errors—Suffolk, 2; Greenport, 1. Left on bases—Suffolk, 5; Greenport, 6. Bases on called balls—Off Prime, 1; Wickins, 1. Struck out—Green, 2; Prime, 1; Wickins, 1. Passed balls—Price, 2; Foulks, 1. Wild pitches—Prime, 1; Wickins, 1. Time, 2h. 10m. Umpire, Mr. Reynolds.

BUFFALO vs. HORNELL.

On Sept. 15 the Hornells visited Buffalo, N. Y., to play and were repaid by seeing some fine batting and fielding by both nines. A correspondent says: "In this game the Hornells not only played the Buffalo ball, but the umpire also. He made three glaringly wrong decisions against them, as the Buffalo nine admitted afterwards, and these decisions proved costly." Each club had many errors, and the game created much excitement and enthusiasm. On the part of the Buffalos, the Cummings and Lane deserve special mention, as do Clapp and Myers on the Hornells. In the ninth inning, by Frawley's fumble on Reach's hot liner to right field, the Buffalos were enabled to score the winning run.

HORNELL.	T.	R.	IB.	PO.	A.	E.
Phillips, c. f.	5	0	1	0	0	0
Jackson, s. s.	5	0	1	0	0	0
Derby, p.	4	0	1	0	3	0
Baker, c.	4	1	2	4	2	0
Myers, 2d b.	4	0	0	2	2	0
Stevens, l. f.	4	1	1	2	0	0
Becannon, 3b.	4	0	1	2	2	0
Clapp, 1st b.	4	0	1	17	1	0
Frawley, r. f.	4	2	2	1	0	1
Totals	38	5	9	27	14	8

BUFFALO.	T.	R.	IB.	PO.	A.	E.
Sheitzline, r. f.	5	2	0	0	0	0
McGlynn, l. f.	5	1	2	3	0	0
Lane, c.	4	0	1	6	0	0
Fouser, 2d b.	4	0	2	2	3	0
Cummings, s. s.	5	0	2	1	4	0
Heifler, 1st b.	3	0	0	9	0	2
Glasscock, 3b.	4	0	1	2	2	0
Reach, c. f.	4	0	0	1	0	0
Corcoran, p.	4	0	0	0	2	0
Totals	41	3	8	27	17	10

Hornell	0	0	0	0	0	0	0	0	5	5
Buffalo	2	0	0	0	0	0	0	1	0	3

Runs earned—Hornell, 3; Buffalo, 2. Called balls—on Corcoran, 2; Derby, 14. Strikes called—off Corcoran, 2; Derby, 14. Umpire, C. W. Nichols of Buffalo. Time, 2h.

HARTFORD vs. CHICAGO.

Over three thousand persons witnessed the Bostons overwhelm the Chicago Club at Boston, Mass., Sept. 17, the game being called by mutual consent at the end of the sixth inning, owing to darkness.

BOSTON.	T.	R.	IB.	PO.	A.	E.
Wright, 2d b.	5	2	1	2	4	2
Leonard, l. f.	4	0	1	2	0	0
O'Rourke, c. f.	4	0	2	1	0	0
White, 1st b.	3	2	2	7	0	0
Sutton, s. s.	4	1	2	2	3	0
Bond, p.	4	1	3	3	2	4
Morrill, 3d b.	4	1	1	1	4	0
Schafer, r. f.	4	1	1	1	0	0
Brown, c.	3	0	1	4	0	2
Totals	35	13	17	18	11	6

CHICAGO.	R.	IB.	PO.	A.	E.
Barnes, 2d b.	2	0	1	2	2	0
McVey, p., 3b.	4	1	2	2	3	0
Anson, c.	3	0	2	3	1	0
Peters, s. s.	3	0	0	5	2	1
Hines, l. f., r. f.	3	1	1	0	0	0
Spalding, 1b.	3	0	0	14	0	0
Eggler, c. f.	3	0	1	1	0	0
Bradley, 3b., p.	3	0	0	3	3	1
Totals	28	2	8	30	11	2

Boston	0	0	0	0	0	0	0	0	0	0
Chicago	0	0	0	0	0	0	0	0	0	0

Runs earned—Boston, 6. Two-base hits—Leonard

THEATRICAL RECORD.

Movements, Business, and Incidents of the Theatrical, Circus, Musical and Minstrel Professions.

THE CLIPPER POST-OFFICE.

☞ A STAMPED ENVELOPE, plainly addressed, must be inclosed for each and every letter, and the line of business followed by the party addressed should be given, in order to prevent mistakes.

NOTE.—Theatrical managers and others should bear in mind that, by a late change in the postal laws, all letters, etc., in transit between the United States and Canada, must be prepaid, otherwise they are not forwarded.

Letters received for week ending 5 P. M., MONDAY, Sept. 24.

LADIES'.

Arnold, Hattie
Allen, Mrs. (glass-blower) (2) &c.
Allen, Georgia
Allen, Mrs. Octavia
Arnold, Grace
Bishop, Dora
Berger, Anna
Brevoort, Kate
Bianconi, Bernetta
Byron Sisters
Blande, Edith
Crabtree, Lotta
Courtright, Mrs. Nellie
Clyde, Minnie (2)
Drayton, Allie
Davids, Marie (vocalist)
Davenport, Fannie
Dimple, Dottie
Fay Sisters
Florence, Helena
Gardner, Kittie (vocalist)
Goss, Mrs. J.
Goodman, Mrs. Marie
Granville, Gertie
Hindle, Annie
Herring, Fannie (2)
Howitt, Belle
Hallett, Alice
Hazlr, Lelle
Irwin, Eugenie
Irwin Sisters
Johnston, Louisa
Jutau & G. Brown, Emma
Joel, Marie (p.o.m. Japan)
Kneses, Mrs. Nelson
Kellogg, Alice (2)
Knight, Fannie (2)
Lee, Ada
Leech, Gussie
Lotta
Lawrence, Emily T.
La Rue, Nellie
La Pauline, —
Lamar, Clara
Mansfield, Alice
May, Fannie
Mitchell, Maggie
Morton, Jennie
Manning, (guitarist) Rose
Mitchell, Lottie
Mayo, Ella
McDonald, Nellie
Martinot, Nadie
Mortimer, Lu-lu
Mulvey, Lizzie (4)
Napoler, Mrs. Javier
Norwood, Marian L.
Phillips, Amy
Robinson, Josie
Reimuah, Mrs. Mattie
Russell, Frankie
Richmond, Adah (3)
Riddelle, Kate
Rumbell, Frankie
Ransom, Alice
Richmond, Hattie
Shadelle, Mrs. F.
Schaff, Miss (p.o.m. London, Eng.)
Steel, Sallie
Sutherland, Agnes (3)
Sanford, Lou
Sanborne, Ada
Shepard, Cassie (of Shepard Sist.)
Savory, Ida
Schoff, Angie
Stanley, Maude
Thompson, Charlotte
Whitland, Kittie
Walters, Jennie
Wentworth, Lottie
Woods, Carrie
Walton, Lee A.
Whitney, Emma
Welch, Mrs. F.
Zanfretta, Josie

GENTLEMEN'S LIST.

Austin, Chas. & Carrie
Arlington, J. V.
Ashcroft, W.
Alleg, B. F.
Arnold, J. (of Robbins' Cir.)
Adams, Edwin
Arnold, Wm. A.
Aubrey, Robt. (gymnast)
Austin, Ralof Australian Bros.) (3) 10c.
Atkinson, A. (of O'Brien's Cir.)
Austin, M. & Cora
Ainsley, Ned
Barberet, T. A.
Byron, O. Doad
Beckett, Harry
Brown, Geo. (of Brown & Jutau)
Blodgett, Wash
Blossom, Nat
Bryant, Fred
Barr, Geo. (cornetist) (3) 15c.
Bell, Charlie
Brown, J. (of Kendall's Co.)
Berger, Fred
Byrne, Johnny
Boyd, Chas. (of N. O. Minst.)
Byers, Alex.
Baker, H. W.
Burt, Maj. And. S.
Berry, Jos. (circus "side" boss)
Batcheller & Doris
Barley, G. (p.o. m. Sadler Wells, Eng.)
Blackford, J. J.
Bush, Mr. (of Estey's B. R.)
Clapp, Jake
Carleton, Will
Cooke, L. E.
Crosby, H. F.
Cummings, W. A.
Connors & Kelley
Cole, Lew
Cooper, W. H.
Celini, Tito
Corvella, Bob
Clark, Burt (Dutch "bis") (2)
Clark, Harry (Irish "bis") (2)
Clarion A. Weston
Crimmins & White
Columbus, Sig. (contortion.)
Colson, P. (circus "bis")
Cooper, Frank C.
Carlisle, F. A.
Cassim, Jas.
Callender, Chas. (2)
Connors, (of Connors & Coleman)
Clifton, Frank R.
Coup, W. C.
Cooper, F. (of Slavin's Co.)
Campbell's Comedy Co.
Cole, W. W.
Crispini, Hubert
Clifton, Harry (of J. Dillon's Co.)
"Cincinnatus" (2)
Collins, Chas
Dalton, H. (late of Booth's Theat.)
Demott, Jas. (of N. Y. Circus)
Davis, L.
Daly, Aug.
De Forrest, H. F.
Devere, Sam (comed.)
Delano, Jepp
Dumont, Frank
Dillon, Jas. & Sam
Dearborn, Dr. J. W.
Darton, Robt.
Ellis, C. H. (of Barnum's Cir.)
Elliott, Dick
Emerson & Clark
Emidy, Dan
Eldridge, Press (comed.)
Elliott, Robt.
Everett, Geo. (2)
Fowler, W. W.
Fostelle, Chas.
Francis, Jos. (of Sells' Cir.)
Fuller, C. (of Great London Cir.)
Forepaugh's Circus, Adv. agent
Fish, F. (of Petrie & Fish)
Frayne, F. I.
Foster, J. (of Queen's Cir.)
Fleury, Fernando
Franckum, Geo. W.
Franklin, E. H. (of Hoffman's Co.)
Froman, Gust.
Gotthold, E. M.
Gibbons & Russell (3)
Gregory, Mr. (trapezist)
Gangero, Thos. (2)
Guy, G. (of Guy Family)
Golden, Eddie
Graham, Thos. G. (comed.)
Gerson, Edmon
Goss & Fox
Gardner, L. M.
Good, C. M.
Gardner, F. (of Needham & Dailey Co.)
Gossin, J. (2)
Graham, L. L. & Geyer, Albert
Goodman, Hank
Heywood Bros.
Hennessey, Frank (comed.)
Harrington, W. S. (magician)
Hunting, R. (gymnast)
Healy, Dr. J. E. (2)
Henderson, A. (of Mad. (gymnastes) Quartet)
Hamilton, Wiley
Henry, H. F.
Heywood Bros. Manager of Haslam, John
Howorth, Jno.
Hanorama "bis")
Howes, Frank
Hilton, Ed. F.
Hanna, W. (of Howe's Cir.)
Healy, Thos.
Howard, Chas.
Hamilton, "biz")
Heeney, Ed (of Cent. Park Gard.)
Hughes, Prof. Sci.
Hayley, Billy
Heath, Thos. K. (song-and-dance)
Howard, Harry C.
Herwig, Gus
Jarman, Wm.
Johnson, Geo.
James, L. (of Dan Ichieff Co.)
"J. S. L."
Johnson & Bro., J. E.
Johnson, Geo.
Kent, Frank (2)
Kleiser, Ed.
Kernan, Jno. (acrobat)
Kelso, Sim. D. (2)
Kelley, James
Kelly & Ryan (2)
Kennedy, J. A.
Keeler, F. A.
Kersands, Wm.
Knutt, A. P.
Kent, G. (of Kendall's Co.)
Levanion, Alfred
Libby, Steve
Lane, J. H.
Leavitt, Harry
Lewis, Frank
Linton, Hudson
Little, R. G.
Leopold, J. W.
Langlois Bros.
Levine, Bros.
Newhall, F. (care of J. H. McBride)
Needham & Dailey
Norlsimo, Sig. (ballet-master)
Newell, Yankee
Newcombe, Bobby
Orrin Brothers
Phillips, Harry
Parento, Henry
Prince, Frank
Pendy, Jno. A.
Pash, Billy
Peters, J. (of Japanese Co.)
Pennoyer, A. S.
Prindle, Johnny
Pfaff, Conrad
Phillips, Achille S.
Pritchard, Robt.
Rice, E. E.
Reid, Will
Robbins, Burr
Riggs, T. G.
Robinson, Dan Z.
Russell, J. (of Gibbons & Russell)
Rushby, Horace
Richards, C. F.
Rowe, G. F.
Robinson, H. (of Robinson's Minst.)
Sully, Dan
Smith, Ed. (of Hanson & Smith)
Slavin, J. H.
Swanton, F. H.
Seymour, O. T. (2)
Sawyer, Jay "jr."
Sawyer Family
Searle, Jr., C. J. (2)
Strebig, J. V.
Sharp, C. (of Cole's Cir.)
Schafer, Jacob
Sprague, Z. W.
Stetson, E. E.
Saroney, Gilbert (2)
Sellon, J. (of Sellon & Burns)
Snake-arm-man
Smith, J. (Clara Morris' Agent)
Seamon, C. (of Green's Minst.)
Stutz, J. D.
Smith, A. (of Smith Smith, C. (of Cole's Cir.)
Schofield, Chas. (banjoist)
Swonsbourne, C.
Stevenson, J. A.
Tarco, Que S.
Turner, F. (of Turner & Geyer)
Thompson, John
Talbot, Harry (2)
Turner, Frank (2)
Thompson, W. H. (of Consolidated Co.)
Turner, Dick (of O'Brien's Cir.)
Toole, R. M.
Thompson, Den
Tracy, Dan
Ufner, Frank
Victorelli, H.
Vincent, Chas.
Van Derin, David
W. Wagner's Minstrels
Winship, Geo. (p.o. m. Adv. agent)
Warner, J. (late of K. Putnam's Co.)
Wilson, James H.
Wingfield, John
Watson, J. (with Roman Hippod.)
Williams, Jas. H.
Wright, Frank (late of Philadelphia)
Wily, G. (of Barnum's Cir.)
Wheeler, Billy
Williams & McCarter
Wentworth, Walter
Weaver, Cal.
Watson, Fred.
White, Archie
Wood & West
Woods, Geo. W. ("bones")
Wilson, Mike
Wheeler, Harry E.
Way, Chas. (circus "biz")
Winslow, Geo.
Young, W. C.
Zantretta, Alex.

THERE IS A BOOK in the Leavenworth (Kansas) Post-office addressed to Dr. J. Elliott, of Barnum's Circus; due 13c. to pre-pay postage.

INTRODUCTORY.

MONDAY, Sept. 24, '77.

Cooler weather during the past week helped to improve business at the theatres in this city, while equally favorable reports come to us from the provinces, as we call those places which are so unfortunate as to be located outside of the pale of metropolitan influence. The numerous combinations formed for traveling through the country, stopping a night or two here, a week there, and so on, are now fairly on their pilgrimage; a few of them already showing a very encouraging exhibit on the right side of the balance-sheet; while others, if not making money, are paying the way for better results as the season advances and the merits of the troupes become more generally known. We hear of one company which, after giving fourteen performances, returned the manager a profit of five thousand dollars! But the proprietor's name is a tower of strength, and the entertainment provided by him is well calculated to please the popular taste. Others, after experimenting for a brief term, have quietly returned to that bourne whence, unless capital becomes more plentiful, there are probably no returns. The provincial theatres and halls will be attacked on all sides by companies who hope to reap a comfortable harvest as the result of their earnest and honest efforts, and we bespeak for them a warm welcome.....Augustin Daly, having abdicated his late Fifth-avenue Theatre, has taken to the road, and opens his batteries in New Haven tonight. He has a fair working company, comprising, among others, several favorites of the old stock-days who will be made to pass in review at the Twenty-eighth street house and other theatres in this city.....An illiterate friend of Our Jim's secretly disclosed to the lad, the other day, the fact that "Bluebeard," whenever he was blue, *berord!*..... And that reminds us of Miss Kate Thompson, who made a burlesque of "Robinson Crusoe." And in this connection we would remark that the *Marshall's talk*, at Wallack's, is not the *martial stalk* spoken of by Hamlet the Dane, though both are equally lively. .....Notwithstanding the hard times, the unsafe condition of savings banks, numerous failures, and the difficulty of obtaining credit, the management of the Park Theatre, Brooklyn, makes this reassuring and pleasing announcement: "The Soldier's Trust," all this week, at that house. We breathe freer.....The proclamation of "The Sultan Divan," in the Bowery, must not be misconstrued into *the Sultan diva*". It has no reference to any aquatic feat by the Sultan of Turkey, as many may suppose, as that gentleman has more to do with fire than with water, just now. .....That eminent pianist, Hans Von Bulow, says that if he goes a day without practicing, he can detect a difference in his playing. His *Hans* below would be unable to detect a difference..... Maggie Moore and J. C. Williamson are playing "Stork Oil" again, this time in New York City, where a succession of delighted audiences have assisted at the strike.....That remarkable negro boy, Blind Tom, has once more been an eng us, and after deep reflection we have succeeded in evolving

THE SECRET OF HIS STUPIDITY.

If Tom's success you'd understand,
Just bear this tact in mind:
He never stops to *see his hand*,
But always plays it blind.

.....And talking about playing it blind, we knew perfectly well that Mr. Woolf's new drama would be good because it is "Bona." [Such efforts as that, James, are not designed for intellects like yours. Educated people know that *bona*, in the Latin language, means "good." *They* will not need to have the joke explained.].....If it is not premature, we desire to congratulate Mr. Heller the magician on the possession of his business-manager. The gentleman's name is Dust, and it's a great thing in these times to travel with dust. Dust you? Our Jim says: "*Dusen* with thee, Dust!" .....When we told the lad the other day that Herr Rubinstein had recently given a grand concert for the fund of the Geneva Cross Society, the boy astonished us by remarking: "I thought Rubinstein died in the Brooklyn jail!" And this in face of all the advantages which the youth enjoys! .....We have had some big runs in this country, but "Our Boys," at the Vaudeville Theatre, London, distances anything on record. They have been playing it every night since the middle of January, 1875. Talk about the attractions of our girls!.....The title of Mr. Boucicault's new comedy has been changed, and now it is called "Marriage," instead of "The Bridal Tour." There can be nothing lost by the change, because in marriage, where all seems so harmonious between husband and wife, the former not unfrequently takes *the bridle to her!*.....At the New American Museum, in the Bowery, they charge 10 cents to see a "Man Fish." Your can see *several* men fish for nothing along the docks!.....Later advices deny the report that Patti had got her to a nunnery. She would have *none* of it.....When the people applauded Maggie Moore in her clever performance of Lizzie, what do you think she did? She *laughed* at them..... Our thoughts, once in a while, leave the mimic stage in the Western world, and go out to the theatre in the Western world, and go out to the theatre in the Western world, and go out to the theatre

AT THE LELAND OPERA-HOUSE, Albany, N. Y., John W. Albaugh commenced his fifth season as manager Sept. 17, with "Victor of Rhe," which was continued during the entire week to average good business. The cast included Manager Albaugh, R. F. Russell, J. P. Clark, E. A. Eberle, W. J. Gilbert, F. O. Savage, J. J. Spies, Owen Ferre, J. H. Anderson, G. W. Smith, Ada Rehan, Mrs. Eberle, Kate Forsyth and Connie Thompson. Messrs. Clark, Spies and Ferre and the Misses Forsyth and Thompson are the new faces in the company. Of these Mr. Clark and Miss Thompson were the only ones that had prominent parts. Mr. Clark is the heavy man, and though lacking somewhat in finish, acquitted himself creditably as the Count de Montgeron. Miss Thompson the soubrette is evidently a competent actress in her line, as she invested the character assigned her with considerable dash and vivacity. The drama was splendidly put on the stage; the final scene, representing the palace of Marie de Medicis of France, being one of the finest set scenes that Mr. Brooker—for the past five seasons the artist of the establishment—has yet produced. The following are the officers for the season: Manager, John W. Albaugh; treasurer, Fred. J. Dubois; stage-manager, P. O. Savage; chief door-tender, M. Meehan; chief usher, Hale Thomas; carpenter, W. Cunningham; properties, F. Pruyn; leader of orchestra, W. Walter, and scenic artist, Samuel Brooker. Sept. 24, 25 the stock will present "Around the World in Eighty Days;" 26, 27, "Our Oddities."..... Geo. K. Fortescue and a company occupied Martin Hall 21, 22, presenting the burlesque of "Cinderella" and a farce on both evenings to light business. Sept. 24, 25 Kiralfy troupe give "Around the World in Eighty Days" at this hall, and Nick Roberts' panlomimists occupy it 27. During the Summer vacation Martin Hall has undergone a thorough renovation, it being newly frescoed, patent folding chairs were introduced, a new orchestra department has been added, and the stage has been overhauled. Letter of Sept. 23.

DRAMATIC AFFAIRS in Cincinnati to Sept. 21 are given as appended by our correspondent: "Amusements are very plentiful in this city just now. Beginning to-morrow evening, there will be three legitimate and six variety theatres open, in addition to concert gardens and the hill-top houses. The Grand Opera-house has been occupied this week by Kelly & Leon's Minstrels. 'Baba' is to be put on at the Theatre Comique this week. Weathersby and Nat. C. Goodwin Jr. gave excellent representations of their characters. Harry Hunter deserves a word of praise as the Lone Fisherman. Nothing billed next (this) week. Letter dated Sept. 21.

AT HAMILTON'S OPERA-HOUSE, Wheeling, W. Va., Jas. Hamilton, manager, the attaches are as follow: Jos. Hamilton, treasurer; E. F. Dardine, scenic-artist; Chas. Holliday and Philip Merchant, ushers; Geo. Spurling, supernumerary; Richardson, stage-carpenter; and prof. Joseph F. Kramer, leader of orchestra.

ROBERT MCWADE is to play in "Rip Van Winkle" in Newark, N. J., Sept. 29.

A DROP-CURTAIN, flats and other stage paraphernalia are advertised for sale cheap by J. Adolphus, whose address is given.

MUSICAL.

BRASS-BAND CONTEST.—At a fair held in Brownsville, Mo., commencing Sept. 11 and continuing five days, a prize of $400 was offered for the best brass band of ten pieces or more, the band winning the prize to perform gratis during the remainder of the fair. The entries were: No. 1—The Marshall Band, seventeen pieces, Hi Henry leader; No. 2—Brownsville Band, fifteen pieces, Prof. F. Ritter leader; and No. 3—The Sedalia Band, twelve pieces, E. A. Blanchard leader. An occasional correspondent gives the following description of the contest: "The bands played their first selections in the order in which they entered, and all were greeted with cheers. After the conclusion of the second selections, the leader of Band No. 1 was presented with a large bed of flowers, the leader of Band No. 2 with a large bouquet, and the leader of Band No. 3 with a bouquet and a half-dozen bottles of champagne. After the third selection was played, the judges requested the bands to play while marching, which was done; and, for the finale, Band No. 1 played 'Home, Sweet Home;' No. 2, 'Hail, Columbia;' and No. 3, 'Red, White and Blue.' The judges then balloted, and the result was five for the Marshall Band (No. 1), the others nothing. The saah, an emblem of superiority in the contest, was then placed upon Hi Henry amid enthusiastic cheering, and his band continued to play during the remainder of the fair."

THE BANJO is taught by mail by Dan Burton, who advertises.

AT THE INTERNATIONAL EXHIBITION, Philadelphia, the musical features have included the fifth extra concert, Sept. 19, by Mark Hassler's orchestra, assisted by Mrs. W. H. Knight, soprano, and Paul Kirchner, tenor; the German Singing Societies' complimentary testimonial, Sept. 20, when twenty-one societies of 700 members appeared in a concert under the leadership of Prof. Carl Gaertner; Miss Rosa Mccoachy, soprano, and Max Friedmann, tenor, in the promenade concert, Sept. 22, and the sacred concert on the afternoon of Sunday, Sept. 23. The audience at these concerts has been uniformly large. A telephone-concert will be given here Sept. 25, connecting with Gilmore's Garden, New York, and Miss Emma Thursby will appear at the sixth grand concert, Sept. 26.

ST. ALBAN COMMANDARY, Masonic Knights-templar, will give a promenade concert, drill and hop at the International Exhibition, Philadelphia, on Oct. 4, McClurg's band and Hassler's orchestra being engaged on this occasion.

N. P. HARRINGTON, double bass and tuba player, and Edwin Giles, clarionet performer, advertise for engagements.

"SHE'S JUST A SWEET BOUQUET" is the title of a taking song-and-dance by Chas. E. Pratt, words by Geo. Cooper. It was composed expressly for Aimee, and will probably be sung by that lady during her present engagement. It can be obtained at the advertised address.

LEW JOHNSON'S TENNESSEE JUBILEE SINGERS will give entertainments in Blue Earth, Minn., Oct. 4, Winebago 5, Austin 6, Mason City, Ia., 8, Charles City 9. Harry Cordova joined the company as general agent Sept. 14. Miss Pinke Johnson is requested to send her address, as per card.

W. L. KEATING, who has just returned from Australia, where he has been performing on the calliope with Cooper, Bailey & Co.'s Circus, advertises for an engagement, and offers his calliope and wagon for sale.

THE BERGER FAMILY performed in Wheeling, W. Va., Sept. 21, and are billed in Parkersburg, 24, Chillicothe, O., 25, Portsmouth 26, Maysville, Ky., 27, and Lexington 28.

COMIC BANJO SOLOS, also songs, with words, air and accompaniment, ten-cent music, etc., can be obtained at Chas. E. Dobson's advertised address.

SPALDING'S BELLRINGERS performed in South Weymouth, Mass., Sept. 19, Holbrook 20, Randolph 21, Quincy 22, and will be in Hyde Park 24, Mansfield 25, Foxboro 26, Lonsdale, R. I., 27, North Attleboro, Mass., 28, Attleboro 29 and Canton Oct. 1. Business is reported large. The Music Hall, South Weymouth, which has recently been remodeled, was opened by them 19.

THE NEW ACADEMY OF MUSIC, St. Catherines, Ont., was dedicated Sept. 17, by the Holman Opera Troupe, who first sang "God Save the Queen," and later "The Grand Duchess." After the anthem had been sung, Dr. Theophilus Mack, one of the directors, appeared in one of the private boxes and delivered an opening address.

A SLIDE TROMBONE PLAYER wishes an engagement. See J. Fay's card.

A BASS SINGER, bell-players and musicians, a good comedian, and a set of bells are wanted by John H. Oakes, whose address find in another column.

THE AUTUMN CONCERTS began in the Academy of Music, Baltimore, Md., Sept. 17, and have been increasing in favor each evening. The instrumental part of the programme was fine, and the singing of Miss Elise Gallmeberl was much admired. Miss Annis Montague and W. T. Carleton will be added 24. The entire auditorium has been floored over, and the last four selections of the programme are devoted to dancing.

VARIETY HALLS.

VARIETY INTELLIGENCE from Cincinnati to 21 is sent by our correspondent as follows:

The Coliseum reopens to-morrow evening. It will have the largest auditorium in the West or South. The stage will be 30ft. wide at the curtain, by 20ft. deep. It has been stocked with full sets of scenery, and has a handsome new curtain, all the work of Prof. Hughes. The opening company will embrace Prof. Hughes' Egyptian Mystery, Edna Wellington, Alice Destedlini, Maggie Gray, the Lynn Sisters, Lu Belle Eagle, Mattie Seymour, Mollie Hall, Mack, Keating and Sands, three Crimmins Brothers, Retlaw and Renon, and James B. Jackson. Chris Ludecke will be leader of orchestra. Gossa and Fox, premier dance artists; John and Amy Tudor in their combat dance, and Master Barney and Billy Carroll in an Irish sketch, were the new people at Wood's Theatre 17. Capt. Bogardus gave an exhibition of pigeon shooting 20. Biz fair. Departures 22: Edna Markley, J. W. McAndrews, the Brennans, and Capt. George Lizzie, all for Pittsburg; Richmond Williams, Lizzie De Witt Cook, Mark Hughes, and Mons. Bushnell. Opening 24: Blaisdell Bellringers, six in number; Eloise Allen, Erba Robeson, the Carsino, the Sedalia Band, Emma Bretto.....The opening attractions 17 at Heuck's Opera-house were Palmer & Co.'s "Tale of Enchantment," James S. and Kate Edwards, excellent sketch artists, and Alice Placide, leading lady, who have all been engaged for the season. The Miacos did not appear. A small ballet was introduced into the marches in the spectacle, which was produced nicely as to scenic effects. The houses have been crowded. Departures 22: St. Felix Sisters, St. Louis; Harry Marlen, Chicago; and Sig. Cappolo and Mlle. Nicola, Columbus. Opening 24: Charles Rogers, Mattie Vickers, Sullivan and Green, and the McDermott Sisters. ..... No changes to note at the Eleventh-st. Museum. Dudis gave an exhibition of his shooting at the Highland House 21..... Walter Fletcher, a clever Dutch comedian, who has been engaged for the season, and the Lawton sisters, who do a neat club-swinging act, and also a jig; and Ferguson and Flynn, in Irish songs-and-dances, opened at the National Theatre Comique 17. Buddie Conway and Barry opened in his drama of "Broken Fetters," which has proved a good attraction. Attendance large. Departures 22: Cummings and Harrington, New York; Blanche Dixon, Chicago; C. W. Barry, New York, and Zegrista Levanion. Opening 24: Frank Jones in "The Black Hand," Alice Montague, Jno Wesver, Conway and Hicks, Haley and Eldridge, Dora Darde, Charles Parks, Richmond Neil and Lida Trudell.....At Schickling's Academy of Music the fresh additions 17 were Ella Arnold, vocalist; Harry and Pet Slate in comic songs and musical sketches; Johnny Smith, banjoist; Redmond and Devore, song-and-dance; Letha Weber, vocalist; Mollie Simmons, serio-comic; and the Alice Bellringer Quadrenasts. Biz good. Departures 22: none. Opening 24: the Reeds—William and Jenny.

VARIETY ITEMS from Newark, N. J., to Sept. 22: A series of good performances drew large audiences throughout the week at Ward's Opera-house. The new arrivals 17 were Harry Shay, May Franks, jiggist; Avery and Cerege, gymnasts; Ed Gallagher, motto singer; Byron and Lang, song-and-dance; and charles E. Emmet in a sensational drama, supported by the stock company. Departures 22: Avery and Cerege, and Dan Collins. The May Franks and Charles E. Emmet, destination not known; Ed. Gallagher, to join the Burton Stanley Combination; and Harry and Clara Fielding, to Coliseum, Philadelphia. To commence 24: John Wesley Hoey, Willis Pickert, Cordelia and Victorella, Morgan and Ryan, Jerome and Connors, Alice Bennett and Edgehram Frabe.....At the Adelphi business has ruled good. The newcomers 17 were Blandowski's "Baba" Ballet Troupe, comprising Miles. Rosina Trevan, Louise Saurel, Jeanette Dubois, Hazel Cornolier, Senorita Marcia, Sadie Seagrist, Lizzie Dale, Rosini Thomas, Annie Dacy, and Alice Martin; Emerson and Clark, acrobatic sand-and-dance; and Belle McDonal, vocalist, who, her performance not pleasing, closed after the first night. The programme given commenced with a minstrel first-part, in which the Trovatore Quartet were so pleasing a feature that they have been re-engaged for another week. Annie and Hattie Grinnell, owing to misunderstanding, closed 18. Burton Stanley remained, and was seen in musical sketches. Departures 22: Charles Diamond, to Philadelphia; Burton Stanley, Lou Adams, and Minnie Gray, to New York; Blandowski's "Baba" Ballet Troupe, to Havana, Cuba. Announcements for 24: John Allen, in his drama "Schneider;" Adrienne Gray and Horace Weston..... The Two Eddies (Colly and Golden) were the only additions at the Coliseum on the 17th, their meeting with approbation. Miss Vining did not put in an appearance. Business has been good. Closures 22: Nettie Parton and May Armotte, to Howard Athenæum; Eddies, to New York. Billed for 24: Harry and Clara Fielding and Little Georgie.

THE PERRY BROTHERS—Ned and John—song-and-dance artists, perform at Crane's Garden, Indianapolis, Ind., commencing Sept. 24. In our business department they publish their route ahead, and a card from the managers of the Metropolitan Theatre, Louisville, Ky., highly commending them as paying cards.

NAT BLOSSOM advertises for a partner in the song-and-dance business.

SHEEHAN AND JONES, Irish-sketch artists, have been re-engaged at the Academy of Music, Chicago, Ill., their recent engagement there having proved a successful one. Manager Emmett gives them a strong endorsement. See card published in another column.

MME. DUCLOS' TROUPE is reported to be meeting with success in Washington, D. C., where it will remain until Sept. 29. Managers desiring to engage this company for their variety and statue specialties can address Chas. Benton, as per advertisement. A Washington journal speaks of the entertainment as one of the best in the variety line ever given in that city. Chas. Benton joined the company as business-agent the past week.

AT SPROAL'S FOURTH-AVENUE THEATRE, Pittsburg, Pa., first-class artists are wanted, as per card. There are only two matinees during the week at this house. Col. Hal Sleeper is director of amusements.

MORRIS AND FIELDS, German character-artists, who met with favor during their recent appearance at the Holliday-street Theatre, Baltimore, Md., publish a card from Manager Gilmore recommending their specialty to the consideration of managers. They can be addressed care of this office.

NELLY LARKELLE is with John Stetson's Howard Athenæum Company.

PATSY DUGAN is to open a variety theatre in Hot Springs, Ark., about Oct. 1. It will be the first show of that ever attempted to run in that city and State.

THE LONG BRANCH COMBINATION exhibited in Schenectady, N. Y., Sept. 17, Amsterdam 18, Gloversville 19, and were to have opened in Passaic, N. J., 22, for the Winter season.

VENUS AND ADONIS can be addressed for engagements as per card. They are now performing at the Coliseum, Chicago, Ill.

FIRST-CLASS PERFORMERS, especially ladies, are wanted at the Crystal Variety Theatre, Fort Wayne, Ind. Address John Overman, proprietor.

THE GARNELLA BROTHERS are performing at the Theatre Eldorado, Paris, France, where they can be addressed.

SPECIALTY ARTISTS are wanted at the New National Theatre, Philadelphia, Pa., and the manager advertises that he has vacant dates in May and June, 1878, for first-class novelty, minstrel and dramatic combinations.

JAMES AND SUSIE DILLON in their card elsewhere publish a note of recommendation from Manager White of Foster's Coliseum, Detroit, Mich., in which they are mentioned as meritorious artists in their single and double trapeze specialties.

THE D'ALVE SISTERS, banjoists, are successfully performing at Trimble's Varieties, Pittsburg, Pa. See card.

KYNOCK AND SMITH, roller-skaters, have engaged for the season at the Brooklyn (L. I.) Rink.

AT THE OLYMPIC THEATRE, Brooklyn, L. I., the past week, the company included Tim Rogers, the Continental Four—Welch, Morris, Harris and Matthews—Miss Lizzie Byron, Harry Woodson, Minnie Clyde, J. Beasley, and Hurley and Marr.

COMMUNICATIONS relating to the Orrin Brothers' Havana companies can be addressed as per advertisement.

VAL VOSE, now engaged at Gilmore's Theatre, Baltimore, can be engaged by addressing as directed in advertisement.

AT THE BOYLSTON MUSEUM, Boston, Mass., the programme the past week has been made up of W. C. Turner's sketch of "The Ladder of Fame," Robt. and Danny Daly, Jennie Yeamans, Ira A. Paine, Daly Bros., Rich and Ellsworth, Martinetti Children, Banker and Mills, Jennie Engle, and "The French Spy," with Fanny Herring in the title-role. Next week Banker and Mills, W. C. Turner and Jennie Engle will remain, and the newcomers will be Val Vose and Murphy and Shannon. The programme will conclude with Brougham's burlesque of "Pocahontas," with Fanny Herring and the company..... At the Howard Athenæum Tony Pastor's Troupe have provided the entertainment during the week to big houses. For next week Fanny Louise Buckingham in "Mazeppa" is announced. In the olio will appear Yankee Adams, Quilter and Goodrich, Curry and Hall, Maj. Burke and W. H. Morton. Jos. Murphy is underlined for Oct. 1 in "Kerry Gow." Letter dated Sept. 22.

BUSINESS IMPROVED with the advent of cooler weather at Shelby's Adelphi, Buffalo, N. Y. The new people Sept. 17 were Carlotta Banks, Geo. Garland and Cherrie Chapman in Dutch specialties, Niles and Evans in song-and-dance; John Reilly, T. F. Grant, Tillie Antonio and Hattie Hastings making a very favorable impression. J. J. Dowling and W. T. Stephens, with their dogs, closed the bill with "The Texan Avenger." Closed 22: Niles and Evans, to Pittsburg; T. F. Grant to Columbus; Dowling, Stephens and dogs and Carlotta Banks, to New York; Garland and Cherrie Chapman, to Toledo, O. To open 24: Scanlon and Cronin, Mons. Bushnell, Harry Kennedy, Frank Lewis, Lester and Williams, Ella Kent and May Henning.

THE GRAND CENTRAL THEATRE, Troy, N. Y., will be opened for the Fall and Winter season Oct. 8, with Morosco & Kilbourn as proprietors, and Charles H. Adams stage-manager. Performers are wanted. Address Walter Morosco, business manager.

FEMALE TALENT is wanted at Harry Hill's Theatre, this city. See advertisement.

AT THE HOLLIDAY-STREET THEATRE, Baltimore, Md., business was good the past week. Quilter and Goldrich appeared in a sketch, and later in songs-and-dances, making a hit; Curry and Hall gave some startling feats on horizontal bars; Annie Hindle was excellent in her male impersonations—for an encore she gave a touching incident in the life of the late Charley Fox; Val Vose the ventriloquist brought some new figures to view, and made them act and talk even more comically than those seen last week; Tommy Turner, with his banjo and eccentric sayings, was a strong card; Den Thompson, Julia Wilson and Master Klein in "Joshua Whitcomb" was an agreeable winding-up of the whole. The departures 22: Quilter and Goldrich, Curry and Hall and Val Vose, to Boston; Den Thompson and troupe, Tommy Turner and Annie Hindle, Philadelphia; and Charles H. Duncan. Billed for 24: John E. McDonough and company in "Secret Service;"..... For the closing week at the New Central Summer Garden the drama of "The Smuggler's Doom," "The Manly Girl" and a sketch were the attractions. Ned Wilson was the only arrival, and he met with fair success. Quinnebog Sisters, billed 22 for Havana, and Ned Wilson, no date. The theatre proper will open on or about Oct. 1. .....At the Odeon the arrivals were Annie Harrison, in fancy dances; Hart Hart, good business in black; Edith Lyle, sensational songs; Tommy Jefferson, banjoist; and Huber and Gildden, song-and-dance. Closed 22: Lillie Linden, to Philadelphia. The proprietor has this season commenced giving Wednesday matinees, but with poor success so far. Letter of Sept. 22.

T. H. JOHNSON of Philadelphia has leased the Front-street Theatre, Baltimore, Md., and will open it Sept. 29 as a first-class variety theatre. R. M. Reid is to be the treasurer, and Add Weaver stage-manager. Specialty artists and novelties of all kinds are wanted. See card.

AT SMITH'S OPERA-HOUSE, Grand Rapids, Mich., the company last week included Ferguson and Mack, Dan Mason, Ed. Hillier, Johnny Shay, Ada Sanborn, Annie W. Clark, Belle Fosteile, the Howland Sisters, and Lottie Beaumont. Departures 22: Belle Fosteile, Dan Mason, and the Howland Sisters. Billed for 24: Venus and Adonis, Stewart Sisters and Dan White. Business good.

SPROAL'S FOURTH-AVENUE THEATRE, Pittsburg, Pa., opened Sept. 17 to a fair-sized audience. The programme included "Pretty Cupids," by Bernetta and Nat. Blossom; ballads, by Jean McClain; dances, by Conners and Coleman; "The Merry Cobbler," with Harry Clifford, J. O. Hall, Nat. Blossom, Miss Lottie Grant, and Miss Jean McClain in the cast; vocalisms by Miss Emma Bretto; song and-dance, by Mlle. Bertha; aerial ascensions, by Robert and Lizzie Barrett, and songs-and-dances, by Conners and Coleman and Miss Lottie Grant; songs-and-dances; and the pantomime of "Humpty-Dumpty," the principal characters by Robert Butler, J. O. Hall, Chas. M. Ravel, and Miss Alice France. Sheehan and Jones were added to the company 18. Business and prospects are fine. Sundays. Departures 22: Bernetta and Nat. Blossom, to Cincinnati; Miss Emma Bretto, Baltimore; Mlle. Bertha and Miss Jean McClain remaining in the city. Billed for 24: J. M. McAndrew, Mons. Swarles and Mlle. Escoett, and Hernandez Foster.

.....At the Coliseum a good business has been done. Harry O'Dore as the dancing-master, Ida Devere and Frankie Christie in fancy dances, Frank Harrison in specialties, the Laverde Sisters in sketches and songs-and-dances, Naomi in juggling feats, Kate Hardner and Ida Deerin in ballads, and Homer and Molly in negro specialties, have made a strong olio. The entertainment concluded with "The Molly Maguires," with Jerry Cohan and Frank Bulworth in the leading roles. Departures 22: Ida Deerin, to St. Louis; Budworth and Cohan, destination unknown. To arrive 24: J. J. Fields, Chas Kirby, Master Griffin, Clara Abbemarle and J. Franklin Warner.....At the Academy an excellent attendance has prevailed. Giovanni with his musical glasses and performing canaries, the Stuart Sisters, Hattie and Alice—in their specialties, Frank Carlton in negro acts, Louise Murio in operatic vocalisms, Maggie Le Claire in songs-and-dances and jigs, Carle in his equilibrations, Davenport Brothers in acrobatic exercises, Turner and Geyer in songs-and-dances, Pat Rooney in his specialties, and Hugh Fay, Chas. Gardner, Lew Hallett, Morton and Katie Howard in the sketches of "No Cure, No Pay," and "That Wife of Mine," have comprised the programme. Leaving 22: Stuart Sisters, Grand Rapids, Mich.; J. H. Carle, Washington; Pat Rooney, San Francisco; Maggie Le Claire, remain in town; Giovanni and Turner and Geyer, destination unknown. Coming 24: Wm. N. Griffith, Lew and Pauline Parker, Hedin Sisters, Tim Morris, Gertie Garland, and O'Brien Bros.....With the fourth performance of the week, night of Sept. 19, the Globe Theatre closed its doors, and the people appear at the Halsted-street Opera-house, which is to be opened Sept. 24.

AT THE NEW NATIONAL THEATRE, Philadelphia, an entire change of programme was made Sept. 17, the following new features being: Howard Dorr and Son in a clever acrobatic act, the Freeman Sisters in vocal sketches, the Barlow Brothers in songs-and-dances, Shed Le Clair in his aerial act entitled "Zampillaerostation," Frank Cushman in old-darky specialties, Kate Montrose in ballads, and Murphy and Mortion in songs-and-dances, in which they made a great hit. The drama "Tom Maguire," with Geo. W. Thompson in the title-role, concluded an excellent entertainment that attracted a good attendance last week. Jolly Dan Nash, Bob Harrison and the drama entitled "The Loewensteins" are the new features announced for Sept. 24.

AT MILLER'S WINTER GARDEN, Philadelphia, the novel features of the lengthy programme presented during the week ending Sept. 22 were the comic duets of Ned Werner and Maud Stanley, Fred Mackley's comic character songs, and Miss Maud Stanley's vocalism, the lady making a very decided hit here. The Sanyeahs, Lida Kenyon and Julia Bennett closed Sept. 22. The Russells, Miss Lillie Linden, Charles Diamond and Clayton and Weston will be added to the company Sept. 24.

AT THE ARCH-STREET THEATRE, Philadelphia, Sept. 17 were Kate Welch, Maggie Smith and Dollie Mitchell. Business continuing good. There were no departures, and the fresh faces announced for Sept. 24 are Mlle. Russellie in her silver trapeze act, Ida and Jennie Rooney, Maggie Winters and Tony Smith. Talent is advertised for.

AT THE GRAND CENTRAL THEATRE, Philadelphia, the company remained unchanged during the week ending Sept. 22, Fanny Gladding Buckingham concluding on that date her engagement in "Mazeppa." The attendancy, although good, exhibited a considerable falling-off from that of the preceding week. Thomas and Lottie Winnett, Chas. and Carrie Austin, and Den Thompson, Julia Wilson and Master Klein open Sept. 24.

JUBA MACK in his capital champion jig clog; Signors Erni and Delavanti, on the horizontal bar and la perche; Miss Ida Morris in serio-comic songs; and Mr. and Mrs. Harry Seymour in the sensational drama "Christian, Turk and Jew," were the new faces at Enoch's Varieties, Philadelphia, on Sept. 17. Alf Burnett and Helen Leach, and Mr. and Mrs. Harry Seymour, closed Sept. 22. Kelly and Ryan, Frank Campbell and Frank Doud as "Buffalo Bill" open Sept. 24.

AT THE NEW ADELPHI, Philadelphia, the new faces in Sept. 17 were Elsa Carrington, Belle Moore, Florence Marshall, Lillian Forrest, Kitty Wylie, Lewis Laurent, Ella Caldwell, and Bryant and Dayile. "On the Sly" will be revived here Sept. 24.

IT IS RUMORED that the variety theatre building at Kingston, Ont., on Princess-st., Sydenham, which was originally a church, will be opened again for sacred services, the variety speculation having proved a disastrous failure to several managers.

THE THEATRE COMIQUE, St. Louis, Mo., opened Sept. 15, an immense audience being present. The performance began with a sketch, in which Bobby Manchester, Otto Burbank and Mlle. Ophelia Star appeared. Jennie Willis sang ballads pleasingly, the Miranda Sisters did an excellent trapeze act, Manchester and Jennings were good in sketches, Annie Fox in serio-comic songs was pleasing, Sig. Cardella's new ballet, "The Queen of the Butterflies," was put on with a magnificent transformation scene by T. C. Noxon, and Marie Gaugain and ballet troupe were seen in new dances; the singing of Jessie Willis took well, Bobby Newcomb sang his latest songs and was vociferously encored; Hilda Thomaso rendered operatic selections with effect, the Allen Sisters (very young) gave a miniature ballet, Juleene, English character-singer, was quite successful, the orchestra, led by Harry Sauvinet, is the best this theatre ever had. No departures. To open 23: St. Felix Troupe, Sharpley Brothers, Green and Taylor and Naoni. Business large the entire week.....The only new people at the Globe Sept. 17 were Mlle. Cora and M. Austin, whose performances upon the trapeze were well received. Keenan and West, clog-dancers, retired after their first night. Sam E. Ryan and company acted "The Great Strike." Sam E. Ryan, Williams and Reilly and Nellie Germon close 22, to Louisville. Opening 23: Emil Garoux and Mlle. Adeline, Harry Marsden, Stella Bertrand, Mlle. Lenon, Jessie Adams and Della Ferguson, serio-comic singers, and the Miltons, double-clog and jig, opened at Loony's 16. Letter dated Sept. 21.

THE MCDERMOTT SISTERS—Kittie and Nellie—in their double songs-and-dances, jigs, reels, and characteristic acts, have filled an engagement at Trimble's Varieties, Pittsburg, Pa., and are to open at Heuck's Opera-house, Cincinnati, O., Sept. 23. They publish their route in their card in this issue.

J. R. HALSEY, proprietor, publishes a card stating that the dates for the Grand Central Theatre, Galveston, Texas, which Manager Sprague canceled, still hold good.

AT HEUCK'S OPERA-HOUSE, Cincinnati, O., there are vacant dates in December for sensational novelties, and artists who are engaged for this theatre are referred to Manager James Douglas' card.

SINGER'S HALL, La Crosse, Wis., has been renovated, and now takes the name of the Academy of Fun Variety Theatre, with Evans & Co. as proprietors, Tom Hedges business and stage manager, Prof. Wulff director of orchestra, and Harry Jones leader of brass band. The opening company were Ida Vincent, serio-comic and ballad-ist; Kitty Reynolds, song-and-dance and jig; and Clara Nave, serio-comic; Winnetta Craven, ballads, sketches, and living pictures; Tom Channon, banjoist and comedian; Andy Amanns, in a musical act; Chas. A. Keen and Tom Hedges. Business since the opening has been good. Talent is wanted at all times.

MISS NELLIE RICHARDS, Page and Wyatt, and G. W. Hunter were the new arrivals at the Metropolitan Theatre, Louisville, Ky., Sept. 17, where business continued uniformly good. Miss Nellie Richards sang in a praiseworthy manner; Page and Wyatt made their debut as song-and-dance team, and created a favorable impression. As amateurs they are far above the average, and with a little more experience they will equal many older professionals. The Irish specialties of G. W. Hunter were very fair. Ed. Grisset leaves 22; and will join the Georgia Minstrels as general director of amusements. Other departures 22: Lew and Lulu Catlett, to Cincinnati; Mlle. Zeonetti, Chicago; Miss Della Wallace and the Perry Brothers, no decided destination. Billed for 24: Sam E. Ryan, Nellie Germon, Johnny Whitney, Emma Clifford, Williams and Sully, and the Mauritius Brothers.

THE HEYWOOD BROS.' COMBINATION are to show in Norwich, Ct., Sept. 24, New London 25, New Haven 26, Bridgeport 27 and Stamford 28.

AT THE LYCEUM, Syracuse, N. Y., the arrivals the past week were Fannie Douglass, Lucille Edwards and Sage Richardson.

LEW HALLET, who has been in a hospital in Toledo, O., for the past six months, has recovered and is performing in the Coliseum in that city.

BUSINESS is good at the Metropolitan Theatre, Indianapolis, Ind., has been good. The Reeds appeared in "The Fool of the Family," Thos. Morrisey in jigs, Miss Rosa Lloyd in vocal gems, Geo. Baldwin in Dutch songs-and-dances, John Raynor in Irish songs, and Malcolm in gymnastic and acrobatic feats. Miss Kitty Elberts began for the season 17. New people 24: Miss Carrie Woods, the Kayes, Rixford Bros., Miss Adele Leonard, and Miss Julia Robinson. Departures 22: The Reeds, Parker, Miss Newman and Miss Lloyd.

THE PHOTEN are reported to be meeting with success in London, Eng., and *Touchstone* calls them "the most extraordinary and ingenious contortion dancers that have ever appeared in London." They are now doing turns at the Crystal Palace and at the Canterbury and Oxford Music Halls.

STARS AND COMBINATIONS desiring time at the Grand Central Theatre, Philadelphia, Pa., are requested to address John J. Taylor, manager.

THE EDWARDSES—James S. and Katie—are performing at Heuck's Opera-house, Cincinnati, O.

AT CRYSTAL MUSIC HALL, Fort Wayne, Ind., business continues good. Arrivals 24: Harry Osmond, Minnie Wentworth, James Taylor, and Jack Gallagher. Departures 22: Ned and Ada Reed, to Tiffin, O.; Sheridan Bros., Detroit.....Business continues to improve at the Atlantic Garden. The company includes James and Susie Dillon, Gus Peters, Mlle. Le Ette, Tommy and Annie Dayton, and Waldo and Lecleide; the latter closed 22. A regular admission-fee is now charged.

MARIE D'ETE'S troupe of blondes and living art pictures can be engaged by applying to C. C. Keely, as per card. The troupe includes Alyeo and Ezra, female wrestlers; Mlle. Housselin's Minstrels, Emma Rice, Lottie and Frankie Russell, Irene Raymond, Lou Rogers, Minnie De Lange, Allie Dixon, Lotta La Point, Thomas and Heeney, Little Ebb, Jas. Dunning, and Thomas and Watson, who are also the sole proprietors.

HARRY MARTIN will open the Grand Central Opera-house, Troy, N. Y., Sept. 29, as a first-class variety show. He advertises for performers in all branches of the business.

THE NEW YORK GAIETY VARIETY SHOW, Harlem, this city, will open Oct. 8, instead of date previously announced, owing to alterations not being completed. Lady specialty performers are advertised for. L. F. Faas is manager, with John Pendy director.

NEGRO MINSTRELSY.

KELLY & LEON'S MINSTRELS closed a week's season at the Grand Opera-house, Cincinnati, O., 22, to a very fair business. The end business and specialties of William Courtwright, burlesque operas of Leon and Kelly, singing and dancing of Tierney and Cronin, and ballads of Horace Rushby and J. H. Surridge were the salient features of an agreeable programme. During the present week the company performs in Louisville and Nashville, after which it goes to Memphis one week, New Orleans two weeks, thence to Galveston, Texas.

BARLOW, WILSON, PRIMROSE & WEST'S MINSTRELS open for one week at Pike's Opera-house Cincinnati, Oct. 1, having been released from their original engagement at Wood's Theatre for the same date.

SPRAGUE & LODGETT'S GEORGIA MINSTRELS show in Vincennes, Ind., Sept. 26, Henderson, Ky., 27, Hopkinsville 28, Clarksville, Tenn., 29, and Nashville Oct. 1, 2.

VARIETY NEWS in Chicago is thus chronicled in our correspondent's letter dated Sept. 22:

HI HENRY'S MINSTRELS, after rehearsing for one week in Scranton, Pa., opened their season in Carbondale Sept. 17, then to Wilkesbarre 18, Scranton 19, Scranton 20, Bloomsburg 21, Danville 22, and are now taking Hazleton 24, Mahanoy City 25, Pottsville 26, Ashland 27, Shamokin 29, Sunbury 29, Williamsport Oct. 1, Bellefonte 2, Johnston 3, Altoona 4, and Harrisburg 5. The officers and company are as follow: Charles H. Dupree, director and business-manager; Frank Dumont, stage-manager; W. F. Tuthill, musical and vocal director; Ferd. Heinrich, leader of brass band; C. H. Keeshin, contracting and advertising agent; James I. Gulick, interlocutor; Johnny Harris, Joseph Fox, Archie White and William Ward, end-men; Frank Dumont and John B. Murphy, tenor balladists; J. Reece, alto; Harry Pierson, female impersonator; William Haynes, baritone; Billy Ayres, comic vocalist; Ferd. Heinrich and the following musicians: Fred. G. Page, J. W. Blachford, Louis Vantz, W. F. Tuthill, C. W. Searles, George Willis and Ned Mehon.

SPRAGUE & BLODGETT'S MINSTRELS were in Shelbyville, Ind., Sept. 17, Richmond 18, Brookville 19, Muncie 20, Anderson 21, Indianapolis 22. Business good. The Three Emmet Juvenile Singers sang in Rochester, Minn., Sept. 19, 20, and St. Charles 22, 23. They are to show in Albert Lea Oct. 3, Blue Earth City 4, 5, Winnebago 6, and Austin 7, 8.

CAL. WAGNER'S MINSTRELS performed in Binghamton, N. Y., Sept. 19, Cortland 20, Syracuse 22, and are billed for Rochester 25, Buffalo 29.

WILSON, BARLOW, PRIMROSE & WEST'S MINSTRELS are to show in Indianapolis, Ind., during State Fair week, commencing Sept. 24.

HARRY RICHMOND opens with Simmons & Slocum's Minstrels, Philadelphia, Oct. 1.

W. H. SMITH has made a contract with Harry Bloodgood to put a minstrel troupe on the road to be known as Harry Bloodgood's Minstrels. They are to open in Boston, Mass., Oct. 8, and after that will travel with horses and wagons, visiting small towns off the line of railroads. Arthur G. Cambridge is the advance-agent.

CALLENDER'S GEORGIA MINSTRELS performed in the Richmond (Va.) Theatre Sept. 24, 25, 26. Our correspondent says: "The company is inferior to the one that appeared here two years ago, and failed to offer a very attractive programme. The theatre was filled from pit to dome the first night, but small audiences were in order 25, 26..... Madame Benta's Female Minstrels are billed for 29, 29."

A NEW BURLESQUE entitled "Helen's Babies" was produced by Carncross & Dixey's Minstrels, Philadelphia, on Sept. 17, and attracted crowded houses during its first week. It was received with hearty laughter, and could not fail of amusing the most exacting of audiences. Matt Wheeler was irresistibly comic as Toddie, leaving out no possible chance for enhancing the effect of his part, while E. F. Dixey threw all the energy of his nature into the other infant, Budge. Burlesques on "A Crushed Tragedian" and "That Husband of Mine" are in rehearsal here.

AT THE PHILADELPHIA VARIETIES the new faces Sept. 17 were Kate Welch, Maggie Smith and Dollie Mitchell. Business continuing good. There were no departures, and the fresh faces announced for Sept. 24 are Mlle. Russellie in her silver trapeze act, Ida and Jennie Rooney, Maggie Winters and Tony Smith. Talent is advertised for.

AT THE GRAND CENTRAL THEATRE, Philadelphia, the company remained unchanged during the week ending Sept. 22, Fanny Gladding Buckingham concluding on that date her engagement in "Mazeppa." The attendancy, although good, exhibited a considerable falling-off from that of the preceding week. Thomas and Lottie Winnett, Chas. and Carrie Austin, and Den Thompson, Julia Wilson and Master Klein open Sept. 24.

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ADVERTISEMENTS SENT BY TELEGRAPH must reach here not later than 6 P. M. on Monday.

TO AVOID LOSS, when remitting money by mail, we would advise our patrons to register their letters or procure Post-office orders. Make all orders payable to and address all communications

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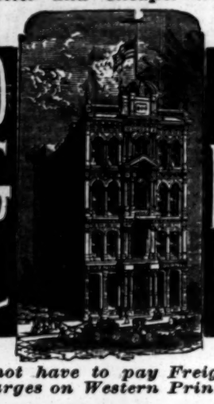

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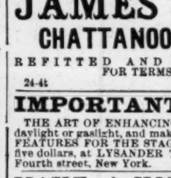

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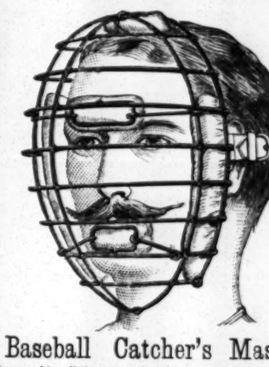

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